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BY

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SYNOPSIS OF CONTENTS.

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INTRODUCTION.

In this volume are described MSS. from 4213 to 4944 with a few additional numbers, divided into four sections :—

(1) Grammar, 4213 to 4628A.

(2) Koṣa or lexicon from 4629 to 4732A.

(3) Chandaḥ or metre from 4733 to 4786.

(4) Alaṃkāra or rhetoric from 4787 to 4944.

An attempt has been made in the preface to give a history of these four subjects, specially of grammar.

PREFACE.

It is difficult to say definitely whether in the Saṃhitās of the Vedas, there was much speculation about the formation of words and the analysis of sentences. Passages which are considered to talk of grammatical speculations may be otherwise explained, or, if they speak of grammar in any sense, it is of the most primitive kind.

In the Brahmaṇas, however, along with speculations of all sorts, there were undoubtedly speculations on grammar, very primitive, though conscious, efforts. I will give one example from Chāndogya Upaniṣad, which is a part of Chāndogya Brāhmaṇa. There the word 'Udgītha' has been derived as Ud, gī and tha; Sāma from Sā and ama. The derivation is not from roots, but from the syllables constituting the word. Another example I will give from the Saṃhitopaniṣad of the Aitareya-Āraṇyaka. It embodies the speculation of two or three families of Ṛṣis about saṃhitā or union, but the words and forms employed were all later utilised in grammar. It opens with "अथातः संहिताया उपनिषत्। पृथिवी पूर्व्वरूपं, द्यौः उत्तररूपं, वायुः संहिता, इति भाण्डुकेय .... वाक् पूर्व्वरूपं मनः उत्तररूपं प्राणः संहिता॥ The words pūrva-rūpaṃ and uttara-rūpaṃ or para-rūpaṃ are still used in the Sanskrit schools at Benares in explaining saṃhitā or sandhi. Pāṇini often says para-rūpa-ekā-deśaḥ or pūrva-rūpa-ekā-deśaḥ that is, the pūrva-rūpa and the para-rūpa combined sometimes leave the purva-rūpa alone or the para-rūpa alone.

Proceeding a little further, the Saṃhitopaniṣad says अथ खल्वाङ्गनिर्भुजवक्त्राः। पूर्वमक्षरं पूर्व्वरूपमुत्तरमुत्तररूपं योवकाशः पूर्व्वरूपोत्तररूपे अन्तरेण सा संहितेति॥ The last letter of the first word

is called pūrva-rūpa and the first letter of the second word is called uttara-rūpa and the space between these two is saṃhitā. This is purely grammatical sandhi. The word nirbhuja-vaktra means those whose mouths utter saṃhitā or sandhi. This is very simple but the dwarfish Māṇḍukeya (a ṛṣi) says, that is all right. The last letter of the first word is pūrva-rūpa and the first letter of the second word is uttara-rūpa and the space between these two by which sandhi is produced, pitches are determined and the time is divided, is saṃhitā. The former opinion gives the name of saṃhitā to the space only but the latter says, no, the space is not sandhi, it is the change of pitch and the change of time that is sandhi. This is an advance on the theory of the nirbhuja-vaktra. In the same brāhmaṇa or paragraph another advance is proposed by a third ṛṣi who says that the equation of the pitches (साम) is sandhi.

Thus after defining sandhi the work proceed to give the secret of speech. Consonants are pṛthivī, the sibilants are atmosphere and vowels are heaven. The consonants are fire, sibilants are air and vowels are the sun. Consonants are Ṛg-veda the sibilants are Yajur-veda and the vowels are Sāma-veda. The consonants are the eyes, sibilants the ears and the vowels the mind. The consonants are prāṇa, sibilants are apāna and vowels are vyāna. This human body is a divine *lyre* just as there is a lyre among men. Just as a human lyre, it has a head, it has a belly, it has a tongue and the strings are its fingers. Both the lyres have their consonants, their sibilants and their vowels and both are covered with a skin full of wool.

All this shows that the alphabet was in the making when this work was composed. It treats in the last

paragraph of its second part, of cerebral ṣ and cerebral ṇ. Thus the Saṃhitopaniṣad covers the whole field of the letters of the alphabet, the change of dental s and n into cerebral ṣ and ṇ and of the changes which letters undergo when they come together, *i.e.*, it covers the whole field of the Vedāṅga Śiksā, which has ceased to be a separate subject of study since the advent of Pāṇini who has included it in his grammar. So it may be taken for granted that the Saṃhitopaniṣad represents an early speculation in grammar.

I have hitherto, spoken only of the Saṃhitopaniṣad of the Aitareya School. The Kauṣītakī Brāhmaṇa has a Saṃhitopaniṣad. But it is much shorter. But the Saṃhitopaniṣad of the Taittirīya Āraṇyaka is more systematic. It speaks of Śiksā first as consisting of letters, vowels, time in pronunciation, the effort, the equilibrium of pitches and saṃhitā and then goes on with the Saṃhitopaniṣad, drawing similes from the phenomena of nature, from the human body, and so on. There is a Saṃhitopaṇiṣad of the Sāma-veda (see our Catal. 1312). The *Catalogue* of the Adyar Library says that there is a Saṃhitopaniṣad for every veda. It deals with sandhi.

So far for the Śiksā section of grammar, for other sections there were numbers of vedic indices from which the grammarians derived their materials. It is a well known fact that at the close of the vedic period, Indian scholars became veteran writers of indices or Anukramaṇis. They had Ṛṣi.-Arukramaṇis, Chandonukramaṇīs and Devatānukramaṇis; Sūktānukramaṇis, Anuvākānukramaṇis and other Anukramaṇis. But there are other Anukramaṇis too. These are (1) indices of words occurring in the whole

of the Ṛg-veda ending in visarga called samānas, (2) ending in n, (3) expanding in ay, āv, āy, av, or in a and ā, and (4) and simple non-compound words (see our Catal. 287).

The Pada-pāṭha and Krama-pātha afforded opportunities to observe variations in pitch, in pronunciation and in sandhi. These have been fully utilised in works like the Upa-lekha sūtra. The pada-gāḍha is a long register of vedic irregularities or peculiarities.

Our Catalogue Nos. 487 and 488 contain indices of words which drop the visarga after ā in the Black Yayur-veda, indices of vilaṅghyas *i.e.*, of cases in which e and ai are modified in sandhi. There are lists of words ending in n and t. There are works like Avarṇa and Avarni. There are also works in which the stress sounds in the Taittirīya Saṃhitā are registered.

Gāṇī, our number 256, registers words ending in visarga, words ending in vowels, words which are not joined in sandhi, words which do not change their nakāra and words which change ye into ya. It is divided into 65 sections recording lists of sixty five such changes in the Sākala Saṃhitā of the Ṛg-veda.

"How useful these lists were to the subsequent writers of Prāti-sākhyas and grammars may be seen from the fact that one of the lists in the Gāṇī has been turned into a sūtra in page 53 of the Saunaka's Ṛk-prāti-sākhya in the Chaukhamba series."

From the above it will be apparent how the brahmins in ancient times were anxious to preserve the

purity of the text of the Vedas by drawing up lists of instances of the peculiarities of Vaidika expressions. A glance at the sections of our Catal. Vol. II on the subsidiary treatises of the various Vedas will give more examples of such lists. It would show how inveterate the habit of ancient ṛṣis and Munis was to prepare anukramaṇis of various sorts. That these anukramaṇis were useful, goes without saying. Pāṇini and his predecessors fully utilized them. The Dhātu-pāṭhas and specially the Gaṇa-pāṭhas owe their origin to these Anukramaṇis. Even the sūtras are indebted to them. The Gaṇa-pāṭha and the Dhātu-pāṭha as we find them in Pāṇini, are not the work of one man and even of one generation. The pāṭhas were being accumulated for generations, and Pāṇini may have given a finish to them. But still he left many of them open to fresh additions calling them Ākṛti-gaṇas.

Pāṇini had ten predecessors whose opinions he quotes in his sūtras. How much he was indebted to these for his sūtras, for his nomenclature, for his alphabetic arrangement, for his algebraic technical terms we do not know. But there are indications in his sūtras, that he was much indebted to his predecessors. For instance, in one place he says, आङ इति प्राचां संज्ञा, that is, his predecessors used to call the third case-ending singular as आङ and not टा as he does.

The grammarians thought that all words cannot be derived from roots, so they gave rules for the formation of ordinary verbal nouns only, from them. But philologists or Nirukta-kāras thought otherwise. They attempted to derive all sorts of nouns from roots. There is only one grammarian who was a philologist, too; he was Śākaṭāyana, the son of ṛṣi, Śakaṭa. He is said to have written the Uṇādi-sūtras (in five chapters and 748 sūtras) which

Pāṇini did not care to embody in his grammar but left them out by saying, उणादयो बहुलम्, that is, there is a good deal of liberty in the formation of such words.

The first work described in this volume is Nandikeśvara-kāśikā, with a commentary. The names of the work and its commentary require an explanation. The Indian alphabet is differently arranged in different schools of grammar, according to the exigencies of its rules. The oldest school of grammar called the Aindra School, of which the modern representative is supposed to be Kātantra or Kalāpa takes the alphabet as it is. Pāṇini arranges it into fourteen sūtras.[1] One of Pāṇini's predecessors Śākaṭāyana seems to have arranged it in thirteen sūtras, as its present representative does the same. The Cāndra School also has thirteen sūtras; later on the illusory letters of the sūtras were dropped one by one, till in the Mugdhabodha we have only three illusory letters in the arrangement of alphabet.

These alphabetic sūtras are called Śiva-sūtras especially in the school of Pāṇini, for tradition has it, that he was a favourite of Śiva and that he got these fourteen sūtras directly from him. But the god, Śiva, is without action and without attributes. His active principle is Nandī, the son of a ṛṣi, named Śilāda. Nandī by his austerities rose to be the commander of Śiva's followers or Gaṇas and a rival of his son, Gaṇeśa. Nandī is often called Nandikeśvara.

In the present work Nandikeśvara is made to write twenty-six verses, giving the highest spiritual interpretation

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[1] Each sūtras has an indicatory consonant which forms no part in the arrangement of the letters of the alphabet. These indicatory letters are generally called 'It's or illusive.'

to the fourteen Śiva-sūtras. This is Nandikeśvara-kāśika. Its commentator again is another great favourite of Śiva, named, Upa-manyu, who by his austerities rose to such favour of Śiva, that Kṛṣṇa had to curry favours with him for obtaining a desired boon from Śiva. The commentary is called Nandikeśvara-kaśikā-tattva-vimarṣiṇī, Catal. 4213A.

The work, however, is a modern one. It deals with such modern theories as the monism of Śaṅkara and his theory of illusion. It also speaks of Tāntric values of letters. It was certainly composed after the lexicon of words of one syllable had become popular.

Numbers 4214–4215C contain reading of the sūtras of Pāṇini. The age of Pāṇini is a subject of great controversy. Satya-vrata-sāma-śramī in his Niruktāloeana says that Pāṇini wrote before Yāskā's Nirukta and his age is 2400 B.C. This is impossible, because the Nirukta's classification of words is four-fold, Nāma, Ākhyāta, Upasarga and Nipāta, while Pāṇini's is two-fold only, Suvanta and Tiñanta. This is an advanced theory and therefore later. Yāska is a philologist while Pāṇini is a grammarian. Goldstücker thought that the sūtras were written at least a thousand years before Christ, when the Brāhmaṇas were, according to his theory, composed. Dr. Belvalker, thinks, that he flourished 700 years before Christ. Bühler thought that he wrote his sūtras about 375 B.C. I need not give other theories. Bühler's theory was based on Indian tradition embodied in the Kathā-sarit-sāgara, in which Pāṇini is said to have had a controversy on grammatical points with Kātyāyana, at the court of Nanda, whose dynasty ruled Magadha from 425 B.C. to 325 B.C. But this tradition may be neglected as given in a story-book.

I have to refer to another Indian tradition discovered in a work entitled Kāvya-mīmāṁsā recently published in Gaekwad Sanskrit series. The author of this work, Rāja-sekhara, flourished in the beginning of the 10th century, and gives the tradition thus :

श्रूयते हि पाटलिपुत्रे शास्त्रकारपरीक्षा
अत्रोपवर्ष-वर्षौ इह पाणिनि-पिङ्गलौ इह व्याडिः ।
इह वररुचि-पतञ्जली परीक्षिताः ख्यातिमुपजग्मुः ॥

This shows that Pāṇini was tested at Pāṭali-putra. This city was founded in the year of Buddha's Nirvāṇa, when Ajāta-śatru was reigning at Rāja-gṛha in Magadha. Ajāta-śatru's second successor Udayī transferred the capital from Rāja-gṛha to Pātali-putra and it was only in the capital of Magadha that these great men could be tested. Some of the Purāṇas state the exact date of the transfer as the fourth year of Udayī, others are not so exact. The Yuga-purāṇa in the astronomical treatise called the Garga-saṃhitā, records only two dates as of very great importance in the history of India; one is the accession of Parīkṣit on the throne of the Pāṇḍavas, and the other the transfer of the capital of Magadha from Rāja-gṛha to Pāṭali-putra in the reign of Udadhi, a misreading for Udayī. So the upper limit of Pāṇini's age must be the reign of Udayī, somewhere in the earlier half of the 5th century B.C. or in the beginning of the 6th century, if we accept the Singhalese chronology.

Some people are disposed not to attach the same importance to the tradition recorded by Rāja-śekhara as I do. The reason why I attach so much importance to it is that it is not given in a story book but by a great scholar and by the tutor of emperors who ruled over the greater part of civilised India. Rāja-śekhara gives

this tradition not as an isolated fact, but in connection with Rāja-sabhā or assemblies held by great kings for the reward in literature and science, and he describes how such an assembly is to be held. In connection with such Rāja-sabhās, he speaks of the scholars that were rewarded at Pāṭali-putra and the poets that were rewarded at Ujjayinī. It is well known that great kings from remote antiquity used to hold quinquennial assemblies for the purpose of rewarding merit. One such assembly was held by Harṣa-vardhana at Prayāga when Hiun-tsang was here. Aśoka's quinquennial assemblies are well known to scholars. The idea was certainly not original with Aśoka. His predecessors the Śiśu-nāgas and the Nandas used to hold such assemblies. So the quinquennial assembly was an established institution in India, from very remote antiquity. If the holding of such assemblies is a historical institution, why should not these men be tested and rewarded at Pāṭali-putra, say, in course of three or four hundred years ?

Some people say, that the seven men mentioned by Rāja-śekhara were not contemporaries, so how could they be tested at one place ? But, who says that they were contemporaries ? Rāja-śekhara certainly does not say so. He has given these seven names in strict chronological order. Upavarṣa, a great name in Indian literature first, then Varsa, the teacher of Pāṇini, then Pāṇini himself, then Piṅgala, the aged teacher of Vindu-sāra's sons ; then Vyāḍi who was at least three generations after Pāṇini, as he was a yuvā or young member of Pāṇini's mother's family ; then Kātyāyana, who wrote a supplement on Pāṇini's sūtras and quoted Vyāḍi, and last of all, Patañjalī who officiated in the sacrifice of Puṣya-mitra, the founder of the Śuṅga dynasty. From 500 to 150 B.C. there would be 70

assemblies held at Pāṭali-putra, there is nothing to prevent these seven great men, appearing in seven of these assemblies and being tested and rewarded.

There is another great historical event in this connection. Every student of history knows that Darius led an expedition against Greece in 490 B.C. and that there was an Indian contingent in his army. So, Western India was conquered some years before 490 A.D. and Taxila, the great seat of learning in India was at the gate of India for Darius coming from the West. During the whole of the long life of Buddha, Taxila was the centre to which people flocked for superior education, and any one, who received his education at Taxila, was regarded throughout India with respect and reverence. When that seat of learning fell into foreign hands, it is no wonder that aspirants of literary fame should seek some other place for gaining their reputation. Under such circumstances Upavarṣa, Varṣa and Pāṇini who all belonged to Taxila and its neighbourhood flocked to the new capital in Eastern India to be tested and rewarded. Others like Piṅgala, Vyāḍi, Kātyāyana and Patañjali came to subsequent assemblies to be treated in a similar manner either after finishing their education or after writing some strikingly original work.

Personal history of Pāṇini.

The residence of the ancestors of Pāṇini was Śālātura, near Attock. His statue was there for a long time as mentioned by Hiuntsang. His scholarship was tested at Pātali-putra, when the Capital of Magadha was transferred there. He and his contemporary scholars were most likely compelled to leave the neighbourhood of Taxila shortly after the conquest of that territory by the Persians. His mother belonged to the family of Dakṣa and Vyāḍi who

was a Dākṣāyaṇa was perhaps three or four generations younger than Pāṇini. The Pañca-tantra says that Pāṇini was devoured by a lion and Kathā-sarit-sāgara says that he had a controversy with Kātyāyana at the court of Nanda. Both these traditions are to be accepted with a grain of salt.

Literary history of Pāṇini.

Pāṇini quotes from ten of his predecessors in the grammatical line. They were all historical persons because their sūtras were found quoted in authoritative works. Their names are Āpiśali, Āśvalāyana, Kāśyapa, Gārgya, Gālava, Cakra-varmā Bharadvāja, Śākalya Śākaṭāyana and Sphoṭāyana. Some were writers of Śikṣā, others of Vyākaraṇa. Sākaṭāyana wrote both Vyākaraṇa and Nirukta. All these made, I believe, full use of the grammatical Anukramaṇis of the Vedas at their age. Of these Śākaṭāyana seems to have been a follower of the Jaina religion. He is called Śākaṭāyana because his father's name was Śakaṭa. He is called a Śruta-kevali-deśīyācārya and Patañjali says that he was so absorbed in his thoughts that he did not notice a caravan passing by close to him.

Pāṇini's works.

The works that go by the name of Pāṇini are—

अष्टकं गणपाठश्च धातुपाठस्तथैव च ।
लिङ्गानुशासनं शिक्षा पाणिनीया अमी क्रमात् ॥

The word Aṣṭaka here means the grammatical sūtras of Pāṇini divided into eight chapters, each divided into four pādas or quarters. The number of sūtras is 3983. I may refer the reader to my work entitled *Magadhan Literature*, page 26, for how this figure has been arrived at. In writing all these works, five in number, Pāṇini fully utilized the anukramaṇīs of ancient sages adding to and modifying them according to his own need. As I have

said before the history of these indices would be of the greatest value if they can be found and I am not hopeless yet that much of this literature may yet be recovered.

The grammatical activity of the brāhmaṇas did not end with Pāṇini. There were many lesser lights before him and after him. The ślोka vārttikas are not the work of one man. Many have contributed their quota to these vārttikas. We hear of Indra-datta, Vyāgra-bhūti and others flourishing between the time of Pāṇini and Pātañjali. But there were many big lights, one of them was Vyāḍi, a descendant of Pāṇini's maternal uncle in the fourth generation, that is, in the third generation from Pāṇini. In our Catalogue there is a short work attributed to him. It is Pari-bhāṣā-pāṭha (Catal. No. 4337). But the great work of Vyāḍi was his Saṃgraha in 1,00,000 ślokas and with 14,000 points. Bhartṭ-hāri says that the Mahā-Bhaīya was written after the Saṃgraha had "set." But fragments of it seem to have lasted many centuries, as Jayāditya and Kaiyyata seem to quote from it. Pātañjali was a great admirer of the work. Kātyāyana attributes a few of his Vārttikas to Vyāḍi. Even Padma-nābha in the fourteenth century quotes Vyāḍi. In the koṣa section of this preface will be found some works by Vyāḍi.

The whole of the Pari-bhāṣā literature seem to emanate from Vyāḍi (Catal. No. 4337 to 4346). Vyādi seems to have collected the nucleus of the Pari-bhāṣās and subsequent writers have added to them till their number was fixed by the Vṛtti of Sīra-deva. The Pāṇinīya pari-bhāṣā seems to apply to all schools of grammar. The last word on the Pari-bhāṣās have been said by Nāgeśa and his pupil Vaidya-nātha Pāya-guṇḍe.

The Vārttika-pāṭha of Kātyāyana is represented in

this catalogue by No. 2416. A comparison of this work with the Vārttika-pāṭha as given by Kāśī-nātha Parava shows that this is a shorter recension of that Vārttika-pāṭha. The printed text gives a much larger number of Vārttikas than the MS. In the catalogue has been quoted the first section from both the printed text, and the MS. for facility of comparison. The number of vārttikas as given in the appendix of Kāśī-nātha's edition of Siddhānta-kaumudī is 5032, but he adds 34 more as spoken by Kaiyaṭa and others. These vārttikas criticise the sūtras of Pāṇini. To each sūtra a number of vārttikas is appended. But all the sūtras have not been criticised, the criticisms are confined to only about 1,500 sūtras.

Kātyāyana's Vārttika-pāth a.

Kātyāyana is said to have been an inhabitant of Kauśāmbī about 30 miles to the west of Allahabad, on the southern bank of the Yamunā, now called Kosam. He belonged to a powerful family, distinguished for writing authoritative works on the Vedas. One Kātyāyana wrote the Sarvānukramaṇī of the Ṛg-veda, another wrote a śrauta-sūtra on the White Yajur-veda. Another a Gṛhya-sūtra with 18 appendices. But Goldstücker says that our Kātyāyana, the vārttika-kāra, was the author of a Prāti-śākhya of the White Yajur-veda.

The relation between Pāṇini and Kātyāyana is often misunderstood. Some people think that Kātyāyana was a captious and a hostile critic and others think that he was more learned than Pāṇini. But my idea is that, Pāṇini belonged to Western India and Kātyāyana to Eastern India. Pāṇini belonged to the 5th or 6th century B.C. and Kātyāyana was much later. So Pāṇini's sūtras were open to criticism by an Eastern scholar younger by two or three or more generations. The Vājasaneya-

saṃhitā and Brāhmaṇa were recent in Pāṇini's time, and later they developed into sixteen different schools. Pāṇini is not likely to have taken cognizance of this extensive literature of the Vājasaneyins, which Kātyāyana certainly did. All these facts go to exonerate Kātyāyana of any feeling of hostility towards Pāṇini and of being a captious critic. But Kātyāyana did not write an independent work as he found it more convenient to append vārttikas, *i.e.*, his criticisms, to certain rules of Pāṇini. Kātyāyana was very respectful to Pāṇini, sometime calling him even "Bhagavān."

I have spoken of the authors of ślōka-vārttikas. Indradatta is one mentioned in the Kathā-sarit-sāgara. Sakavandī is another name given in our Smṛti volume (see Catal. number 3028).

Patañjali's Mahābhāṣya.

Sanskrit grammar is said to have been settled by three Munis. There is a dictum 'Tri-muni vyākaraṇaṃ.' The three munics are Pāṇini, Kātyāyana and Patañjali. Something has been said above about Pāṇini and Kātyāyana. Patañjali is said to have written the "Great Commentary" or the Mahā-bhāṣya. But commentary on what? Certainly not on the rules of Pāṇini of which only fifteen hundred are criticised both by Kātyāyana and Patañjali. It is not on Kātyāyana's Vārttikas, because the first Vārttika is Siddhē-sabdārtha-sambandhe while the first sūtra dealt with in the Great Commentary is Atha-śabdānu-śāsanaṃ. This may be the first sūtra of Vyāḍi's Saṃgraha. Patañjalī is an admirer of that work. In criticising one of the sūtras of Pāṇini (Sūtra II, iii, 66) and the Vārttika II on the same, he says,

शोभना खलु दाक्षायणेन संग्रहस्य कृतिः ।

and here Dākṣāyaṇa means Vyāḍi.

The first section of the Mahā-bhāṣya deals with subjects which are absolutely excluded by Pāṇini and Kātyāyana from grammar. The second section deals with the Śiva-sūtras, which are not the sūtras of Pāṇini. It is from the third section that Pāṇini's sūtras begin. What is the source of the 'Great Commentary' for these two sections. Most probably Vyāḍi, who wrote an extensive work measured in hundred thousand ślokas and which Bharttṛ-hari says contains fourteen thousand points.

Personal history of Patañjali.

Patañjali's mother's name was Goṇikā. He is often called Goṇikā-putra. He belonged to Gonarda, which Varāha-mihira's Bṛhad-Saṃhitā places along with Cedi and Kukura in one instance, and along Daśapura and Kerala, in another. He seems to have been familiar with Ujjayinī and Māhiṣmatī. He often says, setting out from Ujjayinī at sun-rise one could go to the other at sun-set. He was also familiar with Pāṭali-putra, where he came to officiate in one of the great sacrifices held by Puṣya-mitra, perhaps a horse-sacrifice, and settled in its vicinity. Reading through the Mahā-bhāṣya one is struck with Patañjali's familiarity with Pāṭali-putra, its walls, its palaces, roads emanating from it to distant cities, and even with the guides who used to 'teach' Pāṭali-putra. In fact in my Magadhan literature, I have said that, he was full of Pāṭali-putra. He was also familiar with Vātsāyanas and Gārgāyaṇas of whom the former we know from Harṣa-carita, were settled at Prītikūṭa in the hermitage of Cyavana twenty-five miles south west of Patna near the Śona, from remote antiquity. Patañjali says that he resided with his students for a time at Kāśmīra where he ate rice.

He says that he officiated at a sacrifice of Puṣya-mitra.

He also says that in his time the Greeks beseiged the Mādhyamikas and Sāketa but he did not see it. It is well known that Puṣya-mitra dethroned the last representative of the Maurya dynasty at Pāṭāli-putra and assumed supreme power though under the humble name of Senā-pati. It is also well known that he performed the horse-sacrifice twice. It is also known that Puṣya-mitra fought with the Greeks and defeated them in a great battle. Puṣya-mitra's date, therefore, is well known. It is about 180 B.C. and he reigned for 36 years. So the literary activity of Patañjali will fall between 200 and 150 B.C.

His date.

The state of language in Pāṇini's time was not a very complicated one. The literary language was all Brāhmaṇic and what Pāṇini calls Bhāṣā. He has about 1600 rules out of, say, 4000 for the obsolete or the obsolescent language of the Vedas. He has separate rules for ṛks., yajus, mantras, brāhmaṇas and the general vaidika language or chāndasa. He had not to guard the language against the inroad of vernaculars, though the vernaculars were getting pretty strong for a century or two before him. Śiśu-nāga is said to have prohibited the use of Ṭa, ṭha, ḍa ḍha, ṇa śa, ṣa at the court of Magadha. That shows he was a vernacularist. The literary language at the time of Pāṇini, however, was not much afraid of the inroad of the vernaculars. But in Patañjali's time the case was the reverse of it. The preachings of the Buddhist and Jaina monks had given a literary character to many of the vernaculars, and there was the mixed language in which the books of the Mahā-sāṅghikas were written. Aśoka and his successors issued their edicts in the vernaculars of the provinces.

The state of language from B.C. 600 to A.D. 600.

The Asoka inscriptions.

Patañjali had to guard the Brâhmaṇic language from contamination with these. In the very opening of his Great Commentary, he speaks of the pure word "go" being changed into "gāvi," "goni," etc., but that they are all wrong while "go" is the only correct form. But a keen observer like Patañjali did not fail to perceive that the vernaculars will gather strength and popularity. He therefore confined himself to the language of the Śiṣṭas, that is, of brahmins living in Āryā-vartta, that is, practically the Madhya-deśa of Manu, who were wealthy enough to have a store of grains for a year, who were experts at least in one of the branches of knowledge of the brahmins; who were disinterested and not avaricious. He made his grammatical rules for this class of men, and he often appeals to their usage. He made his rules for a highly cultured class of brāhmaṇas. Their number, however, dwindled century by century and at last in the 7th century Sanskrit ceased to be a spoken language. Sanskrit grammar in subsequent centuries dropped the pitches of pronunciation altogether and Sanskrit became a purely dead language.

The learning and power of observation of Patañjali.

The services of Patañjali as a grammarian are simply invaluable. But his Great Commentary is a store-house of information about ancient India, in all matters social, political, literary, scientific, philosophical and so on. But in this preface I am concerned only with grammar.

Patañjali is said to have consulted the Cūrni-Vṛtti on Pāṇini, a Vṛtti written long before Kāśikā. It is sometimes called Cunni-bhaṭṭi-vṛtti or Culli-vṛtti. Nirtura is said to have been another vṛtti-kāra, (see preface to Nyāsa by Babu Śrīsā Candra Cakravartti).

The study of the Maha-bhāṣya.

The study of the Mahā-bhāṣya or the Great Commentary with Pāṇini and Kātyāyana was a very arduous work and therefore, we often hear that the Mahā-bhāṣya disappeared from the field of Sanskrit for many centuries in many places. In Kāsmīra, Abhimanyu is said to have reintroduced the Great Commentary during his reign. Bharttṛ-hari revived the study of the Great Commentary and Pāṇini in the 7th Century A.D. In the same century an attempt was made by the Buddhist commentators of Pāṇini to deduce every grammatical fact from the sūtras of Pāṇini themselves rejecting the Great Commentary altogether. This produced the Buddhist commentaries Kāsikā, the Nyāsa and others. A further attempt was made to restore the Great Commentary at Kāsmīra by Kaiyaṭa, who wrote the Mahā-bhāṣya-pradīpa, but that made the study of Great Commentary still more arduous. During that time the study of the Great Commentary remained in abeyance, smaller works of the nature of school books came to the fore and satisfied the need of ordinary people. But about the time of the Muhammudan conquest paṇḍitas began to have recasts of Pāṇini. The rules were not newly made, but, were differently arranged with omissions of these that are not necessary, for such Sanskrit works as are studied at the time, and at the place of writing these recasts. High class sannyāsīs, however, always stuck to the Aṣṭādhyāyī and to the Great Commentary.

The Marathas, in the 16th and the 17th centuries, made a vigorous attempt to revive these works, and wrote commentaries on the Great Commentary. The last and the most extensive of these is the Bhāṣya-pradī-podyota. But all their attempts failed and the field all over India, is held by the recasts of Pāṇini and some school books.

The next great name after Patañjali in the matter of explaining the Aṣṭādhyāyī of Pāṇini is Kaiyaṭa. His father was Jaiygaṭa. He was most probably, as the name indicates, a Kāśmīrian. Kaiyaṭa's date is not known, but he probably flourished in the tenth century of the Christian era. There is a gap of nearly 1200 years between Patañjali and Kaiyaṭa, yet Kaiyaṭa is a direct follower of Patañjali in the direct line of orthodox school of Pāṇini. The intermediate writers on Pāṇini were mostly Buddhists. They did not much care for Patañjali. Kaiyaṭa has made use of older grammarians, of these two are Āpiśali and Kāśa-kṛtsna. Āpiśali is quoted by Pāṇini himself and Kāśa-kṛtsna is several times mentioned in the Mahā-bhāṣya. As I have said before in the paragraph dealing with Kātyāyana, Kaiyaṭa has quoted 34 more vārttikas than Patañjali. Kaiyaṭa was a pupil of Maheśvara.

Kaiyaṭa has been commented upon by Nāgojī Bhaṭṭa who was a Mahārāṣṭra brahmin and who derived his livelihood from Rāma, a king, or petty Rājā of Śṛṅgavera-pura, a few miles north of Allahabad. His father was Śiva-Bhaṭṭa and his mother was Satī. He was the pupil of Hari Dīkṣit, the grandson of Bhaṭṭoji Dīkṣita. Nāgojī Bhaṭṭa died at Beneras, so the tradition says, on the day Warren Hastings was beset by a furious mob at Beneras in 1775 A.D. Dr. Belvalkar on the authority of Durgā-prasāda, the learned editor of the Kāvya-mālā, in his introduction to the Rasa-Gaṅgādhara, says that Nāgojī Bhaṭṭa was invited by Sevai Jaya-Siṃha of Jaipore in the year 1714 at his horse-sacrifice. But Nāgojī excused by saying that he has taken a vow not to leave Beneras in his life time.

Anūpa-Siṃha, the Rājā of Bikaneer and one of Aurungjeb's generals, availed of the aid of Nāgojī in

writing a work on Smṛti, the draft of which with interlinear corrections is to be found in the library of the Asiatic Society of Bengal. Nāgojī Bhaṭṭa was a man of great learning and has written commentaries on standard works of various śāstras. His Commentary on Kaiyaṭa's Pradīpa is known as Udyota or light.

Nāgojī had a pupil, named Vaidya-nātha Pāya-guṇḍe, another Mahārāṣtra brahmin of Beneras better known as Bālam-Bhaṭṭa. He commented upon the work of his guru and called it 'Chāyā.' Bālam-Bhaṭṭa, too, was a man of great learning and wrote commentaries on works on Dharma; Poetics and Vyākaraṇa.

Bhaṭṭoji Dīkṣita, whose Siddhānta Kaumudī is the standard work on Pāṇini's school of grammar, wrote a commentary on the Great Commentary. This commentary was entitled the Śabda-kaustubha. Aufrecht says, that this commentary went up to the first pāda of the first adhyāya. Dr. Belvalkar says, "This was left probably incomplete though he must have written as far at least as the fourth āhnika of adhyāya three." But our Catal. No. 4224 has a colophon 'the first āhnika of the first pāda of the fourth chapter.' It is in the course of publication in the Chowkhamba series. It is a voluminous work and Bālam-Bhāṭṭa wrote a commentary on it entitled Prabhā, still more voluminous a work it must be.

It is said, by all authorities that Śabda-kaustubha is a commentary on the Aṣṭādhyāyī, but in the colophons of the MSS. of that work in this Catalogue from 4224–4227 the Āhnikas are always mentioned. Aṣṭadhyāyī has no division in Āhnikas, while the Mahā-bhāṣya has it, therefore, this is a commentary on the Mahā-bhāṣya and not

on the Aṣṭādhyāyī. This is proved by what Bhaṭṭoji says in the preamble of the Sabda-kaustubha—फणिभाषित-भाष्याब्धेः शब्दकौस्तुभमुद्धरे । That is, I am picking the jewel of Sabda from the ocean of the Great Commentary spoken by Phaṇī or Patañjali. After completion of that work he wrote 71 Kārikās, commencing with—फणिभाषितभाष्याब्धेः शब्दकौस्तुभ उद्धृतः । I have picked up the jewel of Sabda from the ocean of the Great Commentary spoken by Phaṇī or Patañjali. What has been settled there is now being spoken in brief. Thirty-five of these seventy-one kārikās have been commented upon by Vana-mālī Misra who was a direct disciple of Bhaṭṭoji. This ṭīkā is given in our Catal. No. 4229. All the 71, however, were elaborately commented upon by Koṇḍa-Bhaṭṭa, who was the brother's son of Bhaṭṭoji under the title of Vaiyākaraṇa-bhuṣaṇa-sāra or simply Bhuṣaṇa which has been printed in Beneras. So the Sabda-kaustubha was a commentary not on the Aṣṭā-dhyāyī but on the Mahā-bhāṣya and it was finished by Bhaṭṭoji. It has another commentary called Prabhā, Catal. 4228.

The orthodox Brahmanical commentaries on Pāṇini's sūtras have come to an end. The Buddhist commentaries will now be taken up. The Buddhists for a long time did not follow Pāṇini. They began writing in the district dialects, then came the mixed language, and after that, Sanskrit of a sort. Even the best of the Buddhist Sanskrit writers, used expressions which are not sanctioned by Pāṇini. Asva-ghosa's Buddha-Carita and Saundarānanda written in the first century of the Saka era are instances in point. But, in the seventh century they, too, began to study Pāṇini. But, they did not care for Patañjali. They wanted to depend entirely on the sūtras of Pāṇini and in a less degree on the vārttikas of Kātyāyana. Their best

known commentary is the Kāśikā in which all the sūtras of Pāṇini have been commented upon, without any omission and in the order in which they appear in the Sūtra-pāṭha. The authors of the work are Jayāditya and Vāmana. Both flourished in Kāśmīra and in the 7th century. Belvalkar says "The concurrent testimony of MSS., from all parts of India assigns to Jayāditya the authorship of the first five chapters of it, while the last three belong to Vāmana, who, (Belvalkan p. 36) probably came soon after Jayāditya." Bhaṭṭoji finds difference in the views of these two authors. The orthodox Hindus did not like this new commentary. Māgha in the second canto of Śiśu-pāla-vadha speaks disparagingly of this sort of commentary. He compares politics without śpaśa, *i.e.*, spies, with grammar without paspaśā or the nine first āhnikas of the Mahā-bhāṣya. Some think that Vāmana, was minister of Jayāpīḍa of Kāśmīra and that the King Jayāpīḍa was Jayāditya himself.

Kielhorn says "The text of the Aṣṭādhyāyī as given in the Kāśikā differs, in case of 58 rules, from the text known to Kātyāyana and Patañjali. Ten of these 58 rules are altogether fresh additions, nine are a result of separating (by Yoga-vibhāga) the original 8 sūtras into 17. In nineteen cases new words have been inserted in the original sūtras, while in the rest there are other changes in the wording etcetera of the sūtras." Some of these changes were suggested by Kātyāyana and Patañjali and others were taken from Candra-gomi's grammar. It-siang says that Jayāditya died about 660 A.D.

In the Kāśikā the commentary on Pāṇini's sūtras is preceded by a commentary, short though it is, on the fourteen Śiva-sūtras.

Kāśikā had many commentaries, the best of them is by Jinendra-buddhi. The work is called Nyāsa, or Kāśikā-vivaraṇa pañjikā. The Commentator is described as Bodhi-sattva-deśīy-ācāryya, that is, a teacher little less than a Bodhisattva. This stamps him as a Mahā-yānist writer. The word Pañjikā requires an explanation. There are three classes of commentaries, Ṭīkā or laghu-ṭīkā; Vṛhaṭ-ṭīkā; and Pañjikā. The first two terms require no explanation, one is notes and the other, a running commentary, but the third means sarvārtha-bhañjikā, that is, explaining everything arising out of the text. The Nyāsa is written in the same style as the Mahā-bhāṣya and gives us a good deal of contemporary information as the Great Commentary.

Belvalkar says, "As to his date he can not be later than 750 A.D., seeing that he is referred to by Bhāmaha, who says that, a poet should never employ a compound in which a verbal derivative in Tṛc is compounded with a noun in the genitive case and adds that he should not support such usage by the authority of the Nyāsa, which presumably is the same as this work." But this is unconvincing as there were other works entitled Nyāsa before Jinendra-Buddhi-Bāṇa speaks of one.

The work Nyāsa has been printed and published by the Vārendra-Research Society under the editorship of Paṇḍita Śrīśa Candra Cakravarttī, Reader, Dacca University. He had a good deal of trouble in collecting the MSS. of this work. A complete MS. was nowhere found. He had to pick up different parts of the work from different places throughout India. He has done a good deal for the Buddhist Commentaries on Pāṇini.

There is another commentary on Kāśikā, called Pada-mañjarī by Hara-datta, a brāhmaṇa of Southern India

son of Agnikumar. He is said to have been an incarnation of Siva, in a Purāṇa. Hara-datta is to a great extent indebted to Kaiyaṭa so he must come in the 11th century. He is quoted by Mādhavācārya and Malli-nātha. Though a little out of the place here, as I want to finish the Buddhist commentaries on Pāṇini, so I venture to speak something of the Bhāṣā-vṛtti and its commentaries. One of the commentators says that Lakṣmaṇa-Sena, the last King of Bengal, wanted to have a Sanskrit grammar without the Vedic archaisms and their phonology and so he employed a Buddhist scholar of great reputation, named Puruṣottama-Deva, to write such a grammar. This is Bhāṣā-vṛtti. It is Pāṇini's sūtras without svara and vaidikī. The second pāda of the sixth chapter deals entirely with svara, so the Bhāṣā-vṛtti omits it altogether. The Bhāṣā-vṛtti was commented upon by a Bengali brahmin, Sṛṣṭi-dhara-Cakra-varti in the 17th century A.D. most probably by the middle of it. The commentary is rather diffuse and wanting in originality, therefore the editor Srīsa Candra did not like to publish it. There is another commentary, by Visva-rūpa called Pañjikā, which is given in No. 4250 of this Catalogue. Visva-rūpa says that, the Bhāṣa-vṛtti had many commentaries before him, still he attempts one, because when the parrots and peacocks sing should not the ṭiṭṭibha chirp ?

Accessories to the study of Pāṇini.

The accessaries to the study of Paṇini are seven altogether. (1) Gaṇa-pāṭha (2) Dhātu-pāṭha (3) Lingānusāsana (4) Sikṣā (5) Uṇādi-sūtras (6) Phiṭ-sūtras (7) Paribhāṣā-sūtras.

(1) Gaṇa-pātha, Gaṇa means a list of words undergoing a common grammatical change. The formation of

Gaṇas is the direct result of the habit of the ancients in India to write Anukramaṇīs. There is a book in which all these Gaṇas are put together and it is attributed to Pāṇini. Pāṇini might have edited them to serve his own purpose. But tradition has it that even Śākaṭāyana had a Gaṇa-pāṭha. The Gaṇas are of two kinds, complete Gaṇas, and Ākṛti-gaṇas. In the first, all the words in a Gaṇa is enumerated and, in the second, the enumeration is not exhaustive, only a few leading types are given and the student is left to decide from similar grammatical changes whether a word is to be taken in or not. In the Aṣṭādhyāyī, Pāṇini gives only the first word of a Gaṇa and then the word "ādi". The exhaustive enumeration of words in the Gaṇa is left for the Gaṇa-pāṭha. Many people suspect that these Gaṇas have been tampered with in subsequent centuries. But all agree that, the text as we have it, is settled by Pāṇini. In the Ākṛti-gaṇas the question of tampering does not arise. New words are added by the student from similarity of changes. The Gaṇas are arranged according to the Aṣṭādhyāyī Sūtra-pāṭha. There are altogether 258 sūtras in which the Gaṇas occur. Our Catal. No. 4356 and 4356B are abridgments of Gaṇa-pāṭha, the former by Rāma-Kṛṣṇa and the latter by Geya-deva who gives only the gaṇas of nouns.

Dhātu-pāṭha.

(2) Every grammarian had to make his own list of verbal roots from the pre-existing indices. Pāṇini's Dhātu-paṭha consists of 1944 roots, plus 20 Śrauta dhātus which have to be picked up from the sūtras of Pāṇini. The works on roots of the school of Pāṇini have many commentaries. Our 4350 is by Kṣīra-svāmī, the Kāśmīrian. It gives the meanings of roots. Numbers 4351 to 53 are by Bhīma-sena and 4354 is by Maitreya-rakṣita, one of the Buddhist commentators

of Pāṇini. It is later than Bhīma-sena. Maitreya flourished according to Śrīsā Babu about 1100 A.D. The greatest work on Sanskrit roots of this school is by the well known Mādhavācāryya. It has been published in the Mysore Sanskrit series. It is of an encyclopedic character. Babu Śrīśa Candra has written a commentary on the Dhātu-Pradīpa by Maitreya in his edition published by Vārendra Research Society.

Lingānu śāsana.

(3) Pāṇini's Liṅgānuśāsana consists of 187 sūtras. Unlike modern languages, Sanskrit has a gender for every noun, not necessarily determined by the sex. The Liṅgānuśāsana gives rules for determining the gender of nouns.

Pāṇinīya Śikṣā.

(4) The Pāṇinīya Śikṣā and its commentaries have been described in the second volume of this Catalogue from 1500 to 1508. This Śikṣā consists of 58 or 59 couplets, but there is a copy of this work, No. 444 of the I.O. Catalogue, which consists of 21 couplets only. Belvalkar says, the Śikṣā bears, on the face of it, the stamp of modernness, notwithstanding the fact, that a verse from it has found its way into the Mahā-bhāṣya. It seems that there was a short work in 21 verses which was ancient and from the pen of Pāṇini, but much has been added in more modern times. (*Vide* pages 32 and 33 of my Magadhan literature.)

Unādi-sūtras.

These four are given in an ancient couplet as coming from Pāṇini. The other three seem to be of different authorship. The Unādisūtras are attributed to Śākaṭāyana by Kāśī-nātha Pāṇḍuranga Parava, the Bombay editor of the Siddhānta-Kaumudī dated Śaka 1815. It is in five chapters. There are

authorities both Indian and European for attributing this work either to Pāṇini or to Kātyāyana, but the Great Commentary says,

अत्र पाणिनिरव्युत्पन्नः ।

that is, Pāṇini was not a Vyutpatti-vādī. That is, he did not hold the view that all the words in the Sanskrit language can be derived from Sanskrit roots. So he did not write the Unādi-sūtras but left them out by saying उणादयो बहुलं । On the other hand Śākaṭāyana held the view that all Sanskrit words are derivable from Sanskrit roots. So I think Kāśī-nātha is right in attributing the Unādi-sūtras to Śākaṭāyana (*vide* p. 200 of Parav's Siddhānta Kaumudī Pariśiṣṭāni *vide* also my Magadhan Literature, pages 33 and 34). There is a commentary on Unādi-sūtras by Ujjvala-datta. It has two recensions. The lithographed edition has ten sections, while Aufrecht speaks of five. Ujjvala-datta is later than Maitreya-rakṣit whom he enumerates as one of his authorities. Some say the Uṇādi Sutras are by Vara-ruci. (*See* section on Vara-ruci.)

Phiṭ Sūtras.

The Phiṭ sūtras treat of phonetics. Everybody agrees that these sūtras are the work of Śātanavācārya. The sūtras are divided into 4 chapters and number 87 in all. Max Müller says, that they are pre-Pāṇinian, but Goldstücker says that they are post-Pāṇinian. Some of the Indian commentators support Goldstücker. (*See* Magadhan Literature, p. 34.) It is called Phiṭ-sūtra because the first sūtra is फिषोऽन्त उदात्तः । Phiṣ when coupled with other words will be Phiṭ.

Paribhāṣā Sūtras.

The Pāribhāṣās number 134. These are axioms or rules of interpretation. Such rules must exist from the begining of the sūtra litera-

ture. Whereever there are sūtras, there must be rules for the interpretation of the sūtras. The present Paribhāṣā-pāṭha is a collection made, in later times by some unknown author and their usefulness being apparent, they have repeatedly been commented upon. Paribhāṣā existed before Pāṇini. He made some, Kātyāyana and Patañjali made others, and the unknown author added some. In the present Catalogue there is a Paribhāṣā-pāṭha attributed to Vyāḍi. It is called Vyāḍi-viracita-Pāṇiniya-paribhāṣā. No. 4337. The numbers of Paribhāṣā pāṭha are from 4338 to 4340. Its commentaries are treated of from No. 4341 to 4347. The commentaries are by Śira-deva, Nāgojī-Bhaṭṭa and Vaidya-nātha Pāya-guṇḍe.

Bhattr-hari's Vākya-padīya.

The philosophy of grammar was never treated of separately before the time of Bharttṛ-hari, who died according to It-siang, in 650 A.D. He is said to have written a commentary, on the Mahā-bhāṣya. Gaṇa-ratna-mahodadhi says, that Bharttṛ-hari explained only the first three pādas of the Mahā-bhāṣya and Bühler says that, fragments of the commentary are to be found in the Royal Library of Berlin, and in the Deccan. Belvalkar says, that the work has not yet seen the light. We know that in the 17th century Bhaṭṭoji after writing a commentary on the Mahā-bhāṣya wrote 71 verses, on the philosophy of grammar. Bharttṛ-hari, thousand years before, seems to have done the same thing, that is, after writing a commentary on the Mahā-bhāṣya, he wrote a short metrical work, on the philosophy of grammar, in three chapters, called the Vākya-padīya. This short work would have no meaning without a commentary on the Mahā-bhāṣya.

The grammarian Bharttṛ-hari is often identified with

the poet Bharttṛ-hari, the writer of the three or four Śatakas. This is at best very doubtful, for the earliest quotation from the poet Bharttṛ-hari is by Kṣemendra in the 11th century.

The grammarian Bharttṛ-hari laments the corruption of the text of the Mahā-bhāṣya, which, he says, Candrācārya re-edited shortly before his time.

Dr. Belvalkar thinks that this Candrācārya and Candra-gomī are one and the same person. This also is extremely doubtful. Candra-gomī, as I will presently show, was an East Bengal man and most probably a Buddhist. But Candrācārya seems to be a Brahmanical writer, and Candra-gomī does not make much use of the Mahā-bhāṣya, though most of his sūtras have been taken from Pāṇini.

The historical informations that we glean from the Vākya-padīya and its commentaries, are these:—Vyāḍi wrote a work in 100,000 ślokas entitled Saṃgraha, but in course of time people anxious to get a knowledge of grammar in a short time, neglected its study, and so the work perished. Patañjali wrote the Great Commentary, containing the germ of all theories, from the Saṃgraha. But ordinary people could not study it all. There were grammarians, Vaijī, Saubhava, and Haryyakṣa and others fond of useless controversy who made the work written by that Ṛṣi from the Saṃgraha, still more difficult. So the Śāstra of Vyākaraṇa was lost to those who wanted to study Patañjali. In course of time that work remained in the Deccan only as a manuscript. Candrācārya, Vasu-rāta and others getting the Śāstra from Parvata (the Commentator says, a part of Telingānā), gave currency to it. The

author's guru Vasu-rāta, prepared for "us" this short work. The commentator says, that Bharttṛ-hari attributed his work to his guru. Knowledge becomes clear by the help of Śāstra and philosophy. Mere logic can give very little. Without Purāṇa, without Āgama and without the advice of old people knowledge cannot be clear.

The Vākya-padīya should be properly called Varṇa-vākya-padīya, for the first Chapter treats of Varṇa or articulate sound, though it is called Brahma-Kāṇḍa. The second Kāṇḍa treats of Vākya or sentence and the third of Pāda or words. In the first Kāṇḍa are given all the various theories about sound, or rather articulate sound, and the relation of words with their meanings. It quotes extensively from Saṃgraha, which, it declared, had perished. These may be second-hand quotations.

The commentary of the first Kāṇḍa, as printed in the Benares Sāṅskrit Series, is by Hari-vṛṣabha; the commentary, on the second Kāṇḍa, is by Puṇya-rāja. He says, that Rājānaka Śūra-varmā wrote a commentary on the second Kāṇḍa, by hearing from one, who was extoled by learned men everywhere. Śaśāṅka was perhaps a disciple of Śūra-varmā. From Śaśāṅka Pūṇya-rāja got explanations which he has put together in this commentary. The third Kāṇḍa has been printed with the commentary of Helā-rāja, the son of Bhūti-rajā.

There is a work entitled Bhāga-vṛtti. It has not yet been found even in fragments, but it is extensively quoted by Kramadīśvara, Jumara Nandī, Goyī-candra and the Buddhist commentators of Pāṇini. One commentator of the 17th century named Sṛṣṭi-dhara attributes it to Bharttṛ-hari and Babu Śrīśacandra Cakra-vartī has tried to

prove that it is by Bharttṛ-hari, but the facts and arguments he has put forward are absolutely unconvincing (see his preface to the edition of the Nyāsa, page 14 and note 17).

He says "It-siang in a part of his book, makes भर्त्तृहरि the author of a commentary on पाणिनि.—He calls it "Pei-na," which is surmised by the Japanese translator (Mr. J. Takakusu) to be the "Veda-vṛtti" or भेड़ावृत्ति" (17). Says It-siang—"A person who has studied so far as this book, is said to have mastered Grammatical Science." Now this "Pei-na" is probably the भागवृत्ति which is a commentary on the "अष्टाध्यायी".

And in note 17 he says, "May not the "Veḍā-vṛtti" as well be a corruption of the word भेजवृत्ति वा भेदवृत्ति i.e., भागवृत्ति ?" Again he says, "सृष्टिधराचार्य्य the author of the भाषावृत्त्यर्थविवृति, a commentary on the भाषावृत्ति by पुरुषोत्तमदेव, remarks in the end of the book—भागवृत्तिः भर्त्तृहरिणा विरचिता श्रीधरसेननरेन्द्रादिष्टा" ।

No reliance can be placed on any historical statements by Sṛṣṭi-dharācārya as he belongs to the 17th Century and to North Bengal. In this very quotation he confounds Bhaṭṭi and Bharttṛ-hari, for Srīdhara-sena was the patron of Bhaṭṭi, the poet, and not of Bharttṛ-hari, the grammarian.

Our number 4254A is a fragment of an interesting work refuting the opinion of all previous commentators on Pāṇini and establishing his own. It is by Cakra-pāṇi, the author of Prakriyā-pradīpa and the pupil of Śeṣa Vīreśvara. We have not got the first leaf, Eggeling (Catal. No. 728.) has it but he missed the name of the author and of the book which are there. The author is Cakra-pāṇi and work is Paramata-khaṇḍana.

AINDRA-GRAMMAR.

It has already been said that there were grammars before Pāṇini and the first place, among these grammars, is given to the Aindra school. Indra is said to have studied grammar with Vṛhaspati and there were no rules. Vṛhaspati was the teacher, and Indra was his student. Thousand years passed yet they did not go far in their knowledge. So rules were made and a beginning made of the science of language. Sāyana says, in his commentary on the Taittirīya Brāhmaṇa, that, before Pāṇini, there was a Srauta Vyākaraṇa. He might have meant the Aindra Vyākaraṇa. No ancient work of this school has come down to us. The only grammar of this school, that is extant, is the Kātantra or the Kalāpa. It takes the alphabet as it is, and attempts at no Siva-sūtras. Its nomenclature is taken from the ordinary language, and they are not algebrical, like those of Pāṇini, and the subsequent schools. The Prātiśākhyas seem to be the ancient representatives of this school. But they do not count as they are not treatises on grammar.

The Kalāpa Vyākaraṇa had its origin in Southern India in the 1st Century A.D. One of the Kings of the Sāta-vāhana dynasty took a wife from Northern India; she spoke Sanskrit which he did not understand, and often made curious and ludicrous mistakes. At last unable to bear the jeerings of his wife, he made up his mind to study Sanskrit, and asked his Paṇḍita Sarva-varmā to write a treatise on grammar, that would give him a workable knowledge of Sanskrit. Sarva-varmā produced a grammar which in six months gave the king what he wanted. This tradition is given in detail in H.P.R., III, 50. The work is called 'Kātantra' or, a short work. It is in fact a Sanskrit grammar for beginners. How short it was, we have no means

of ascertaining; for being very short many people threw into it rules that were likely to make it more useful. It had no rules for Kṛts or verbal nouns. That chapter was added to it by Kātyāyana. Similarly, sections on Taddhita suffixes were also added. Belvalkar says, "Thus instead of nearly 4000 sūtras of Pāṇini, Sarva-varmā could finish his work in about 855 sūtras or including the Kṛt section, 1400 sūtras only." The Dacca edition says that the number is 842, Eggeling's edition gives the number as 829.

How short Kātantra grammar was, may be inferred from the two chapters (Chs. 203 and 204) in Garuḍa-purāṇa devoted to it. Pāṇini's name was most probably lost at the time when Garuḍa-purāṇa was written. These chapters were written in the form of an interlocution between Kumāra and Kātyāyana; both the chapters begin with the word Siddha, meaning current and ordinary. Chapter 203 begins with Siddha-sabda-vivekāya and chapter 204, with Siddhodāharaṇāni. Chapter 203 treats of conjugation and declension. It simply gives the sūtras of Kātantra made into verses. The Kṛt is treated in one single verse at the end. Chapter 204 gives current examples of sandhi, samāsa and taddhita very briefly though. It gives also similar examples of liṅgānuśāsana and sarvanāma. Most of the examples are found in the Kātantra. In speaking of Kātantra grammar I am referring to the East Bengal recensions of it.

The inference from my study of these two chapters is that Sarva-varmā being a clever teacher for royal pupils taught some topics of grammar by sūtras and others by examples only. Subsequent redactors added rules for which he gave examples only. So originally as the Kātantra came out from the hand of Sarva-varmā, it did not

contain a quarter of the rules, as are now credited to him.

If this be the condition of the Kātantra grammar in Garuḍa-purāṇa, it will be interesting to know when the Garuḍa-purāṇa was written. I have said, under head Garuḍa-purāṇa, in the preface to the Purāṇa volume of this Catalogue, that it was written during the early years of the Gupta supremacy in India. The grammar gradually developed in two recensions, one in Kāśmīra and the other in Eastern Bengal, where they are still current.

In the eighth century a comprehensive Vṛtti commentary was written on the Kātantra, as it then stood, by Durga Siṃha, who is generally regarded as belonging to the Śaiva sect. He is put down in the 8th century, because, he is quoted by Hema-candra in the 12th, and he [illegible]-güage, from Candra Vyākaraṇa. But it is not known [illegible]ṇini, and [illegible]rga-Siṃha kn[illegible] the Kāśmīrian recension.

Belvalkar says that, the earliest commentary on Durga Siṃha's Vṛtti is Kātantra-vistara by Vardhamāna, whose patron was Karṇa-deva (See Preface to my Nepal Catal. p. vii). In the Darbar Library, Nepal, there is a copy of it written in 1533 A.D. Vardhamāna's Vistara has a sub-commentary by Mahāmahopādhyāya Pṛthvīdhara.

Soon after Vardhamāna, came Kātantra-vṛtti-pañjikā by Tri-locana Dāsa (4376 to 4381 of this catalogue). It has been quoted by Vopa-deva in the 13th century and by Viṭṭala, the commentator of the Sārasvata.

Durga Siṃha's Kātantra-vṛtti has a number of commentaries. The first and the most important of which

is by his namesake, Durga Siṃha, who invokes Buddha in his Maṅgalācaraṇa. This commentary is called Ṭīkā. Then comes the Pañjī or Pañjikā, by Tri-locana Dāsa, who is quoted by Vopa-deva. The Dacca edition publishes these commentaries in full, and as an appendix adds Kalāpa-candra on the Pañjika, by Suṣena Vidyā-bhūṣaṇa, also called Kavi-rāja.

Durga-vākya-prabodha by Kula-candra is a commentary on the Vṛtti by Durga Siṃha. The writer describes himself as the son of Viśva-mahī-dhara.

Ākhyāta-pañjikā-vyākhyā by Nara-hari aims at setting right, wrong interpretations on the Pañji. (H.P.R., I, 20.)

Kalāpa-pradīpa by Vidyā-sāgara, the son of Mahā-mahopādhyāya Śrikānta Paṇḍita, whose proper name appears to be Puṇḍarīkākṣa, is a commentary on the Ṭīkā. This Vidyā-sāgara has written a commentary on the Bhaṭṭi, the grammatical doctrines of which agree with [illegible] his Pradīpa, no complete and satisfactory MS. of which, however, has yet been found. (H.P.R., I, 50.)

Vara-ruci, is said to have written a commentary on the Kātantra Sūtra, entitled Kātantra-vṛtti. The Vṛtti seems to have undergone a revision in the hands of Yaśomāna; but there is a suspicious look about it. The invocation is identical with that of Durga Siṃha, though a comparison shows that this is a different work. (H.P.R., I, 51.)

Hari-rāma wrote a commentary most likely, on Durga Siṃha's Vṛtti. (H.P.R., I, 52.)

Vidyānanda by Vijayānanda, (Catal. No. 4399, Aufrecht in his Catal. vol. II calls it Kātantottara or Siddhānanda) is a commentary on Durga's Vṛtti.

Kātantra, being a very short school book, people wanted to make it a comprehensive work; the standard work of a powerful school. This they accomplished first by writing commentaries; commentaries on commentaries; and even commentaries on the third or fourth remove. Not satisfied with that, people began to write supplements. Of these supplements the most important is by Śrī-pati Datta, who supplemented almost every section of the work, with additional matters. Śrī-pati had a powerful commentator in Gopī-nātha Tarkācārya, son of Ācārya-siṃha Paśupati; who wrote Pariśiṣṭa-prabodha (Catal. No. 4387C –4390).

Śiva-rāma's Siddhānta-ratnāṅkura is a commentary on Śrī-pati's supplement. (Catal. No. 4392.)

Kātantra-candrikā by Rāma-dāsa Cakra-vartti is a commentary on a portion of the supplement of Kātantra. The author acknowledges his obligation to Gopī-nātha specially. Rāma-dāsa consulted later works of many schools. He comes after Vidyā-sāgara. The same Gopī-nātha had a most appreciative commentator in Śaṅkara Śarmā, who in his Kātantra-pariśiṣṭa-prabodha-prakāśikā, compares grammar to sugar-cane and logic to the machine which extracts juice from it; and recommends his readers to drink plentifully the juice extracted from grammar by logic.

Kātantra-pariśiṣṭa and its commentaries.

Śrī-pati Datta's supplement (Catal. No. 4385–4387) was further supplemented by Tri-locana, who is to be differentiated from Tri-locana Dāsa, the author of the Pañjī-Tri-locana belonged to the Vaidya caste and was the son of Mādhava Dāsa, whose title was Kavīndra. Śrī-pati did not

say anything about dhātu and taddhita ; Tri-locana supplements that defect and adds some sūtras on samāsa.

Kalāpa-tattva-bodhinī (Catal. No. 4391) in three parts, is a dissertation on various parts of Kātantra by Rāma-candra, the son of Hari-hara, belonging to the family of Kāñjī whose later residence was the village Uttaracaiva and whose ancient residence was Śiva-pura-tapāka. Rāma-candra appears to have been a Maithila Brāhmaṇa who invariably mentions the names of two residential villages, one ancient another recent, in giving a description of the family. The three parts of his work treat of sandhi, kāraka and the appendices. The first is an examination of Tri-locana Dāsa's work on sandhi. Here Rāma-candra controverts the explanations of Suṣena Kavi-rāja on the Pañjī. The other two parts are a commentary on the commentary of Gopī-natha Tarkācārya on Śri-pati Datta's commentary.

Accessories of Kātantra.
(1) Kāraka.

Kāraka-ratnaṃ is by a Durga Siṃha who quotes Kavi-rāja : so he is a different person from the author of the Vṛtti or of the Ṭīkā.

Ṣaṭ-kārakam by Rabhasa Nandī (Catal. No. 4400 and 4401) is a collection of 14 couplets relating to Kāraka with commentary. It seems to be an ancient work, because the author is quoted by Jumara Nandī.

(2) Roots.

Dhātu-ghoṣā by Rāma-kānta ; Dhātu-mālā by Ṣaṣṭhī-dāsa Viśārada, and Dhātu-lakṣaṇam by Danokācārya are works on roots of the Kātantra school of grammar. It is said that Kātantra is current only in East Bengal. It has already been said, that the Maithilas used the book. Ṣaṣṭhī-dāsa

wrote his work at Gopāla-pura, at the junction of the Ganges and the Mahānandā. Manoramā (Catal. No. 4393) is a Vṛtti on roots by Rāma-nātha Śarmā, son of Veda-garbha Tarkācārya, belonging to the Rāyī family, among the Rāḍhīya Brāhmaṇas. The Brāhmaṇas of this family had been for a long time regarded so low that any matrimonial connection with them would reduce a Kulīna or a noble Brāhmaṇa to their rank. Perhaps the author wrote at a time when the family prestige was not so lowered.

Conjugation.

A work on conjugation of the Kātantra school goes by the name of Vilveśvara Tarkācārya.

Rājādi-Vṛtti.

It is well known that the Tamādi 31 sūtras, Rājādi 65 sūtras and Rucādi 67 sūtras, though included in the Kātantra sūtras, are not by Sarva-varmā. Eggeling ~~has published these sūtras in their proper places~~, the first and the third without a commentary but the second, Rājādi, with a commentary by Ratneśvara Cakra-vartī. In Bengal, the same Rājādi has an anonymous commentary entitled Vṛtti giving examples.

Rucādi.

The Rucādi has a commentary in Bengal by Madhu-sūdana.

Rāma-candra Cakra-vartī and Raghu-nandana Śiromaṇi gave the meanings of grammatical terminations, and of verbal roots. Rāma-nātha Cakra-vartī wrote a work on the declensions of nouns.

Kātantra-kaumudī by Gaṅgeśa Śarmā attempts to justify various ungrammatical expressions in classical Sanskrit literature according to the rules of Kātantra grammar.

He seems to have been very proud, for he says that, neither Candra-gomī, nor Durga Siṃha, not even Kātyāyana, knew so much as he did. He had looked into all Śāstras and he was an authority in determining difficult points in Kātantra. His invocation is mysterious; after saluting Śiva, he invokes a Dvi-janmā whose fame is known even in the Vedas.

Krt.

Kalāpa-tattvārṇava by Śiro-maṇi is on the five chapters of Kṛt. The author quotes from Pañjī and says that Kātyāyana taking the bodily form of Vara-ruci, wrote the Kṛt prakaraṇa of Kātantra. (Catal. No. 4384.)

Kṛn-mañjarī by Siva-rāma-dāsa Śarman (Catal. No. 4402) is a collection of Kārikās numbering 18 and is commented upon by the author himself. The father's name is Gopī-ramaṇa Cakra-vartī; The work quotes from Śrī-pati, Hema-kara, Sundara Kavi-rāja, Yadu-nātha and Kamalākara Cakra-vartī.

Uṇādi.

Uṇādi-vṛtti by Sarva-dhara (Catal No. 4394). It is well known that the Kātantra school took the Uṇādi sūtras from the Cāndra Vyākaraṇa, and adopted them to their own school.

Sāra-nirṇaya, by Ramā-nātha Cakra-vartī, son of Madhu-sūdana Tarka-vāgīśa, explains sūtras foreign to Kalāpa, quoted by commentators of the school.

Kāśmīra recension.

The Kāśmīra recension seems to be much older than Durga Siṃha's commentary. The Sutra-pāṭha there, differs greatly from that adopted by Durga Siṃha. The Laghu-vṛtti by Chichu

Bhaṭṭa contains many sūtras not known to Durga Siṃha. Eggeling has in his notes pointed out prominently these additional sūtras, in his edition of the Kātantra. The MS. of the Laghu-vṛtti, however, was obtained by him from Burnell who worked in Southern India. Before Durga Siṃha became familiar to the Kāśmīrian Paṇḍitas, they were busy with original commentaries of their own Paṇḍitas. Bhaṭṭa Jagad-dhara wrote a commentary called Vāla-vodhinī. That commentary was commented upon by Ugra-bhūti called Nyāsa. One Ugra-bhūti was the teacher of grammar to Ānanda-pāla, rājā of Kāśmīra, and his book was popularised in that country by liberal donations from the royal pupil, about the end of the 10th century.

Durghaṭa-vṛtti by Śaraṇa-deva is another work of this school, composed in the Śaka year 1095. Śaraṇa-deva seems to have been a Buddhist, as he invokes Sarvajña, which, without any qualifying word means Buddha. But, [illegible] allowed [illegible] Rakṣita to revise the work for the benefit of students. Stein notices the revised edition in his Kāśmīra Catalogue pages 259 and 260; the same revised edition is also noticed in page 105 of my Nepal Catalogue Volume I. So Śaraṇa-deva's work has still to be discovered. In the extract given by Stein, there are certain passages marked "Iti Rakṣita." It seems, revisions are sometimes marked by the revisor's own name. The authors, Śaraṇa-deva and Rakṣita, note only durghaṭa or difficult and doubtful points in Kātantra.

Another work of this school comes from Nepal. It is known by various names, Pada-sūryya-prakaraṇa, Pada-sūryya-prakriyā and Padārohaṇa. The author is Sāraṅga Upādhyāya Utsava-kīrti. In the present catalogue there are three MSS., (Nos. 4396-4398) all from Nepal. In the

preamble, the author says, that he has consulted the opinions of Sarva-varmā, Guha and others. This raises a nice point. Hitherto, Kātantra was also called Kaumāra and Kalāpa; but, Sāraṅga-deva makes Sarva-varmā, the author of Kātantra, and Guha *i.e.*, Kumāra, distinct authors. Is this the grammar, the abstract of which has been found in the Garuḍa-purāṇa, in which Sarva-varmā's name is not at all mentioned. The Kaumāra vyākaraṇa is distinct from Kātantra? Sarva-varmā takes the alphabet as current, but Garuḍa-purāṇa takes words and examples also as current. Sarva-varmā gives some technical terms and defines them. Garuḍa-purāṇa does not make anything of the kind. Sarva-Varmā teaches by Sūtras only; Garuḍa-purāṇa teaches nāma and ākhyāta by sūtras; sandhis, samāsas and other subjects are taught by examples only. The sūtras given in Garuḍa-purāṇa have all been found in Kātantra, and also the examples given there, in Durga-siṃha-vṛtti. So it may appear that Kātantra and the Kaumāra grammars are not one and the same, and their relation will be an interesting study.

It will be found in the preface to the Lexicon section of this volume that Kāli-dāsa in his Dictionary entitled Nānārtha-śabda-ratna speaks of an ancient school of Sanskrit grammar named after the Sun, and his friend, Nicula, the commentator, adds the names of some other schools. May not the Pada-sūryya-prakriyā be a short work on the *pada* *i.e.*, the declensions and conjugation of the Sun school of grammar? In that case it seems that there were other schools of grammar now lost altogether.

Conclusion.

Thus it will be seen that, from a small beginning this school of grammar rose to be one of the most extensive, and scholarly

systems. Simply from an elementary work on declension and conjugation it rivalled Pāṇini's system with all its accessories. Not content with this, in the past generation, Candra-kānta Tarkālaṅkāra tried to complete it, with a treatise on Vedic grammar and Vedic phonetics entitled Kātantra-chandaḥ-prakriyā. How to develop a school book into a school of grammar has been fully exemplified in the history of the Kalāpa-vyākaraṇa. Moderns do often think this a labour lost. Let a school book be a school book, they think, and let erudite people go to Pāṇini.

Burnell's work entitled the 'Aindra school of Sanskrit grammarians' will always remain an interesting and instructive study for those who care for the history of Sanskrit grammar. It was published in 1875 and even now it has not lost its importance. It has shown that, the Aindra system has been adopted in Tāmil, in Pāli and in other languages of India in making their grammar, and the Prāti śākhyas on Vedic phonetics all belong to this school. Burnell thinks, that, the grammatical chapters in the Agni-purāṇa also belong to this school. This, I will presently show, is not tenable.

The Cāndra school of grammar.

Vopa-deva in his Kavi-kalpa-druma quotes a verse giving the names of eight ancient schools of sanskrit grammar. They are :—

इन्द्रश्चन्द्रः काशकृत्स्नापिशली शाकटायनः ।
पाणिन्यमरजैनेन्द्रा जयन्त्यष्टादिशाब्दिका ॥

In this enumeration he makes Candra the second school of sanskrit grammar. The founder of this school is Candra-gomī, whose birth place was in the Vārendra country or North Bengal, but he lived at Candra-dvīpa, in the Barisal district, where he wrote his grammar. This account of

Candra-gomī is to be found in Pug-Sam-Zom-Zam, a rather late Tibetan authority. His date is to be inferred from the fact that, he mentions the victory of the Guptas over the Huns, as occuring in his time, which he might have seen if he wished; and it is well known that the Huns were defeated by the Guptas in the third quarter of the 5th century; and therefore, Belvalkar has placed him in 470 A.D., which may be accepted as correct if the Vṛtti-kāra is the author himself. This was the period when Candra-dvīpa was an important city. It was invaded by Candra-varmā, who was defeated and killed by Samudra-Gupta, and it was also at Candra-dvīpa about this time, that the Kaula system of Śaivism took its rise. Candra-gomī was a Buddhist and he wrote his work in the interest of his co-religionists. In fact from this period Buddhist Śramaṇas began to write in correct Sanskrit. All Buddhist works before this time were written in what is called Buddhist Sanskrit *i.e.*, ungrammatical Sanskrit. Even the very best of them confounded the participles, in the use 'ktva' and 'yap.'

As Candra wrote in the interest of the Buddhists, he did not treat of the Vaidik grammar and phonetics. For centuries Candra's grammar remained in India, only as a name, till Bühler from Kāśmīra and Professor Bendall from Nepal recovered fragments of it, and I acquired a complete copy of it, from that interesting and ancient country, Nepal. Dr. Bruno Liebich, then brought the whole system from Tibet in translation. He has published the work in original Sanskrit with some accessories.

In a way Candra is an improvement on Pāṇini and the three sages. He has reduced Pāṇini's fourteen Śiva-sūtras into thirteen; he has modified the system of Pratyāhāras of Pāṇini; he has changed the wording of Pāṇini's

rules and their arrangement; he has thirty-five sūtras more than Pāṇini's. Jayāditya and Vāmana have incorporated these into the Kāśikā, but Kaiyyaṭa has pronounced them as Apāṇineya. The number of sūtras in Candra is 3060 as against 3983 of Pāṇini.

Candra has not put the Saṁjñās or grammatical technical terms and their definitions in one place but has distributed them over the whole work and they are so few that this grammar is called Asaṁjña. The arrangement of subjects in his work is suited for scholars and not for beginners.

Chandra-gomī is invariably confounded with Candrācārya mentioned in the second kāṇḍa of Vākya-padīya. Candrācārya is mentioned in verse No. 489 in the word चन्द्राचार्य्यादिभिः । The Commentator Puṇya-rāja explains:—

'चन्द्राचार्य्य-वसुरात-गुरु-प्रभृति' ।

Vasu-rāta was the guru of Bharttṛ-hari, the author the Vākya-padīya. This we learn from the summary given, at the end of the second kāṇḍa, by Puṇya-rāja. In this summary, he says, Vasu-rāta brought the Bhāṣya from Parvata, while the text says Candrācārya and others did it; and among the others the commentator includes Vasu-rāta. So Candrācārya and Vasu-rāta must belong to the same generation. Therefore Belvalkar is not justified in saying "That Candrācārya was two generations before Bharttṛ-hari." He was an elder contemporary; so Candrācārya must come about 600 A.D., while Candra-gomī, if he has written the Vṛtti himself, would be placed in about 470 A.D., if not earlier. How much earlier, we cannot say. The arguments, that Malli-nātha quotes Candra-gomī about the use of the optional forms, Viśrama and 'Viśrāma' fails; because we get no sūtra sanctioning the optional form in Candra-

gomi. The optional forms might have the sanction of Candrācārya.

Agṇi-purāṇa, chapters 248 to 258 both inclusive, treat of grammar. In this grammar, the alphabet is not taken as it is current. It takes it in the Śiva-sūtra form, so this does not belong to the Aindra school. It treats the greater part of the grammar by examples. But there are more examples in this than are to be found in the Kātantra grammar. The few rules that are given do not belong to Kātantra. In the Taddhita chapter, it derives the word 'Cāndraka' as, one who either knows, or studies the Cāndra grammar. I, therefore, take these eleven chapters of the Agṇi-purāṇa to belong to the Cāndra grammar.

In this catalogue, Cāṇdra Vyākaraṇa is described in three numbers, 4411 to 4413; the first two are accompanied with Ānanda-datta's commentary,* and the third with that of Bhikṣu Ratna-mati. But they are so fragmentary that no inference can be drawn from them; so are the descriptions of this Vyākaraṇa in Bendall's Cam. Cat., and in my Nepal Cat. Liebich gives the Sūtra-pāṭha in six chapters divided into four pādas each, the Uṇādi-pāṭha in three chapters, and the Dhātu-pāṭha. The number of Dhātus mentioned are 1182 and the number of Cāndra-sūtras are 3060 and the number of Uṇādi-sūtras are 328. The Liṅgānuśāsana and the Gaṇa-pāṭha of this school are referred to by authoritative writers of other schools. The Upa-sarga vṛtti is found in Tibetan version only, the Varṇa-sūtra is to be found in a MS. in the Deccan College Collection No. 289 of 1875-76. No work on Pari-bhāṣā has yet come down to us. These are the accessories of the Cāndra school of

* Eggeling in page 196, line 19, speaks of two other commentators (1) Vimalamati (2) Ratna-Śrī-pāda.

grammar. So, it was a school fully equipped with all the accessories, like the Pāṇini school.

The Cāndra-Vyākaraṇa, at one time, had an extensive circulation in Buddhist India, and with the decadence and fall of Buddhism, it has very nearly disappeared from the soil of India. In Ceylon it was much in use at one time, but, the Bālāvabodha, a school book of this school, has completely ousted other works from Ceylon.

Jinendra school.

Jinendra is one of the eight schools of grammar mentioned in Kavi-kalpa-druma as ancient. Tradition says, this system of grammar was revealed by Mahā-vira to Indra, therefore, it is known by their joint names. The work was current among the Jainas. In the colophons, however, the work is invariably attributed to Deva-nandī and Deva-nandī is quoted as the author by authoritative works on grammar and lexicon. Deva-nandī has often the title of Pūjya-pāda. In the Nandī-saṃgha-paṭṭāvalī Deva-nandī and Pujya-pāda are one and the same person. It says, Pūjya-pāda was another name of Deva-nandī.

Prof. Pāṭhak, in his paper in the *Indian Antiquary*, October, 1914, assigns this grammar to the later part of the 5th century A.D. His principle reason is that Kāśīkā seems to betray a knowledge of Jinendra-vyākaraṇa; that it alludes to Iśvar-kṛṣṇa, the author of the Sāṃkhya-kārikās. It alludes to twelve years' cycle of Jupiter, according to the Heliacal rising system, a system which was in vogue at the time of the early Gupta kings. It has two versions, the shorter one, with about 3,000 sūtras, is commented upon by Abhaya-nandī in what is called the Mahā-vṛtti; while the larger version gives about 700 sūtras more and is commented upon by Soma-deva in his Sabdārṇava-candrikā or Laghu-vṛtti composed in 1205. The commentator

was a contemporary of Šilhāra king, Bhoja II, and an inhabitant of Ajren in Kolhapore State. But Prof. Pāṭhaka says the longer version is the more ancient one. Abhayanandī's date is probably 750 A.D. So the shorter version had an early and elaborate commentary than the longer one. The arrangement of sūtras in the two versions is widely different and they differ even in nomenclature.

There is a recast of the Jinendra-vyākaraṇa entitled Pañca-vastu. It follows the shorter version.

The Jinendra-vyākaraṇa has a poor history. It never had many followers, and at the present days, it has a few. These come from Indore and Beware.

Mono-syllabic nomenclature.

Jinendra-vyākaraṇa seems to be very fond of mono-syllabic nomenclature; for Prathamā he has Va; for Dvitīyā—Ip; Tṛtīyā—Kā,

Caturthī	..	Ap	Vṛddhi	..	Aip
Pancamī	..	Bhā	Guṇa	..	Ep
Ṣaṣṭhī	..	Tā	Pragṛhya	..	Di
Saptamī	..	Īp	Saṃkhyā	..	Syi
Samāsa	..	Sa	Ṣânta, Ṇânta	}	It
Dvandva	..	Dvandva	Ḍatyanta	}	It
Avyayībhāva	..	Ha	Saṃkhyā	}	It
Tatpuruṣa	..	Ṣa	Sarvanāma	..	Sri[2]
Vahu-vrīhi	..	Va	Pratyaya	..	Tya
Karmadhāraya		Ya	Anunāsika	..	Ṅ
Dvigu	..	Ra	Niranunasika	..	Ṅa
Upasarga	..	Gi	Prâtipadika	..	Mṛt
Gati	..	Ti	Akarmaka	} ..	Dhi
Hrasva	..	Pra[1]	Dhâtu	} ..	Dhi
Dīrgha	..	Dī	Guru	..	Ru
Pluta	..	Pa	Nipāta	..	Ni

1 Perhaps "hra" which in Brāhmī form may be mistaken for "pra."

2 In the shorter recension this does not occur; the Sañjā is Sarva-nāma.

The list may be drawn to any length; Jinendra seems to be the predecessor of Vopa-deva in this matter.

Śākaṭāyana School.

Śākaṭāyana was a predecessor of Pāṇini and he held views diametrically opposite to that of Pāṇini in the matter of Uṇādi. He is often referred to in the Mahā-bhāṣya, which gives some legends about his life, too.

A Śākaṭāyana-vyâkaraṇa was printed in Madras, in which Śākaṭāyana is described as Śruta-kevali-deśiâcārya. Śruta-kevalis are the direct disciples of Tīrthaṃkaras. They became Kevalis or absolutely emancipated by hearing the doctrines directly, from a Tīrthaṃkara. Śākaṭāyana was a Śruta-kevali-deśīya or little less than a Śruta-kevali. So Śākaṭāyana must have been a generation or two younger than the founder of the religion. In my Mgadhan Literature (Pages 29 and 30), I have tried to prove that Śākaṭayana was a Śruta-kevali-deśīya not to the last Tīrthaṃkara, Vardhamāna, but to his predecessor, Pārśvanātha. I have also shown there, that the quotations in Pāṇini from Śākaṭāyana are to be found in the Śākaṭāyana's work published from Madras. Even Burnell, who tries to show it to be a forgery, and a clumsy forgery too, is constrained to admit "These coincidences prove that our existing treatise is based on the original work."

I think that, as in the Aindra school, the existing treatise is much later than the founder of the school. The Śākaṭāyana grammar may be much later than Śākaṭāyána the founder of the school, though in this case the later work goes in his name. The commentary Amogha-vṛtti was written in the reign of Amogha-varṣa the famous Rāṣtra-kūṭa King (A.D. 870–877).

If Sākaṭāyana had been so late as the 9th century, Vopadeva would not have given him a place among the ancients. Vopadeva does not regard Hema-candra or Kramadīśvara as ancient.

"The Sākaṭāyana Sabdānuśāśana consists of 4 Adhyāyas of 4 Pādas each, the total number of sutras being 3200" (See Belval. p. 70).

The arrangement of topics is practical as opposed to scientific. Like Jinendra, he does not treat of the Vaidika grammar and its phonetics. He has only 13 Śiva-sūtras and not 14 like Pāṇini.

Accessories of Sākaṭāyana's Grammar.

As this is a distinct school it has (1) Paribhāṣa-sūtras, (2) Gaṇa-pāṭha in 16 Pādas (3) Dhātu pāṭha, (4) Uṇādi-sūtras in 4 pādas, (5) Lingānuśāsana in 70 Āryās. Belvalkar says, of these none is older than the corresponding Pāṇinīya treatise. This is rather bold. Belvalkar does not admit that the Uṇādi-sutras of the Pāṇini school are not by Pāṇini but by Sākaṭāyana; so the Unadi-sūtras of the Madras Sākaṭāyana have nothing to do with Pāṇini.

Beside Amongha-vṛtti there is another commentary named Cintâmaṇi by Yaśovarmâ, which has many sub-commentaries such as Maṇi-prakāśikā by Ajita-senācârya. Cintāmaṇi-pratipada by Muṅga-rasa and a Ṭippani by Samanta-bhadra. It has many recasts too. One is Prakriyâ-saṃgraha by Abhaya-candrâcārya who flourished about 1300 A.D.

Another recast of Sākaṭāyana is the Rūpa-siddhi by Dayā-pāla in the beginning of the 11th century.

Sākaṭāyana was current among the Śvetāmbara Jainas. It met with a powerful rival in Hema-candras' Śabdānuśāsana in Northern India and so it hid itself in obscure libraries of Southern India.

I have said before that Sākaṭāyana belonged to Pārśvanātha sect and Jinendra to the Varddhmāna sect. The followers of Pārśva wore a white garment and those of Varddhamanā wore none. From sixth to the second B.C. the two sects pulled together somehow. But in the latter century there was a split and they resumed there old garments. The fact that the grammar of Sākaṭāyana was regarded as authoritative by the Śvetāmbara and shows that he belonged to the older times and older sect.

Hema-candra school of Grammar.

Vopa-deva, at the end of the 13th century, calls eight of the schools of grammar as ancient, but Hema-candra school is not included among these eight, though Hema-candra school is furnished with all the accessories of a grammar school. If, Vopa-deva knew that Sākaṭāyana is not more ancient than Amohgna-vṛtti, he would not have included it among the ancients.

Hema-candra was born in 1088 A.D. at a place called Ḍhunḍuka near Ahmedabad. His parents were Banias. His mother saw in a dream that her son would be a great man. When Hema-candra was of five years, in age, Deva-candra a Jaina monk asked his mother to make over the child to him, so that he might initiate the boy into a religious life. He studied for twelve years, after which he was made Hema-candra-âcârya or Hema-candra Suri. Shortly after he was made the head of a Gaccha at Anahila-pattan, then ruled by Siddha-rāja Jaya-Siṃha, a power-

ful King and a patron of learning. Hema-candra often had discussions in the matter of religion with the King who was a devoted Śivait. But after the death of Jaya-siṃha, his successor Kumâra-pāla became a disciple of Hema-candra. The Jainas were favoured by the King and other religions were persecuted. There is a couplet amongst the Vaiṣṇavas about this time;

उत्पन्ना द्रविड़े भक्तिः वृद्धिं कर्णाटके गता ।
क्वचित् क्वचित् महाराष्ट्रे गुर्ज्जरे प्रलयं गता ॥

This shows that Vaiṣṇavism was stamped out from Gujerat. Purāṇas are also very bitter against Kumāra-pāla's administration, which confiscated the property of the Brāhmaṇas. The conversion of the king into Jainism was represented in a drama, entitled Mahā-rāja-parā-jaya, by a minister to Kumârapala's successor.

The Sabdānuśāsana was written by Hema-candra at the request of Siddha-rāja Jaya-siṃha. The work is called Siddha-Hema-candrābhidhâna - Svopajña - śabdānu-śāsana. It joins the name of Siddha-rāja Jaya-siṃha with that of Hema-candra and declares itself to be Svopajña or original and not borrowed. It is original in this sense that the grammar of the Prâkṛta languages was, perhaps included in a Sanskrit grammar. In other matters, too, in Pratyāhāra, in technical terms, etc. he shows originality. Hema-candra's work was something like an imperial encyclopædia of grammar in which all preceding works on grammar available were consulted and collated. Naturally enough as a Jaina and as a Svetā-mvara, he has drawn much on Sākaṭāyna's Sabdānu-śāsana and the Amogha-vṛtti. This he has done not so much in his sūtra-pāṭha, but in the commentary made by himself called the Vṛhat-vṛtti, which is an encyclopædic

work. In fact the accessories of this school of grammar are, as a rule, parts of the Vṛhat-vṛtti.

Hema-candra's grammar is divided into eight Adhyāyas of four pādas each. The first six pādas are called prathama-ṣaṭ-pāda; the next four pādas are called madyaṃa-pāda and the two together Daśa-padī (See catal. No. 4503).

Hema-candra abridged his Vṛhat-vṛtti into what is called the Laghu-vṛtti. Our No. 4504, 4505, and 4506 deal with the Sanskrit portion of the work. The next six numbers 4507–12 deal with the Prâkṛta portion, that is, the 7th and the 8th chapters. In two of these, 4508 and 4511, is given a short history of the Chālukyas of Gujerat from Mûla-rāja to Siddha-rāja Jaya-siṃha. It is said that Jaya-siṃha was very much troubled, with numerous grammatical works, without the study of which a complete knowledge of it, could not be obtained and so he ordered Hema-candra to write the work. Belvalkar is perhaps not very happy in saying that, the Laghu-vṛtti relates to the first seven chapters only of Hema-candra's grammar.

Accessories to Hema-candra's grammar.

Svopajña-dhātu-pārāyaṇaṃ, No. 4513, gives all roots used in Hema-candra's grammar, with their meanings. The work is by the author himself. It has a commentary by Harṣa-kīrti-súrī entitled Svopajña-dhātu-pāṭha-vivaraṇaṃ. This commentator was much honoured by Māla-deva of Jodhpore in the middle of the 16th century. His guru obtained from Akbar the village of Kṣouma. The previous gurus of his gaccha, called the Nāga-purīya were honoured by Hâmbīra, Rāja of Mewar, Alla-ud-din Khilizi, Feroj Shah and others.

The accessory, Liṅgānu-śāsana, is represented in this catalogue by 4515 entitled Svopajña-lingānuśāsana-vivaraṇaṃ by Hema-candra and a sub-commentary, Durgapada-prabodha, by Śrī-vallabhā. The sub-commentary, was composed at Jodhpore in 1605. Hema-candra's Lingānuśāsana is a metrical treatise based on Śākaṭāyana's work and divided into eight sections.

Guṇa-ratna, a Jaina monk, wrote, at the request of his guru, Deva-sundara, a work entitled Kriyā-ratna-samuccaya, No. 4517, in which he gives the conjugation of important roots in Hema-candra's grammar.

For other accessories such as the Uṇādi-sūtras, Gaṇapāṭha, Pari-bhāsa etc., see Belvalkar, page 77. He thinks, "For the most part these treatises are embodied in Hemacandra's Vṛhad-vṛtti, from which they seem to have been subsequently extracted and published in separate forms.

Sub-Commentaries on Hema-candra's grammar.

The Vṛhad-vṛtti has a commentary entitled Vṛhad-virtti-ḍhuṇḍhikā. Some ascribe it to Hema-candra himself but the colophons of MSS. ascribe it to Dhanacandra, Nanda-sundara and Jina-sâgara. The Ḍhuṇḍhikā on the Prâkṛta chapters, is the work of Udâya-saubhâgya of the Laghu-tapā-gaccha written in 1533 A.D. Udaya-candra and his pupil Devendra-sūri have also written a Nyāsa on the Vṛhad-vṛtti. The gūru's work was comprehensive while his pupil's work is rather an abridgment. But the comprehensive work has not yet been found.

Sabda-mahārṇava-nyāsa is an anonymous commentary on the Vṛhad-vṛtti (see Belval., page 78).

Manuals.

The 17th century saw many digests on Hema-candra's work. In 1652 A.D., Vinaya-vijaya-gaṇi wrote a manual called Haima-laghu-prakriyâ. He wrote a commentary on his own work, twenty-five years later. In 1669, another manual was written entitled Haima-Kaumudī by Megha-vijaya. This work is said to be the model of Siddhânta-Kaumudī. But, that is impossible, because Bhaṭṭoji-dīkṣita, the author of Siddhānta-Kaumudī, flourished in the latter half of the 16th century. He was the pupil of Śaṃkara-Bhaṭṭa, who died in the early years of the 17th century and the commentator of Vārāṇasī-darpaṇa in 1642 declares that he received his knowledge of Sanskirt grammar from Bhaṭṭoji and his son Rāmāśrama.

Commentaries on the accessories.

The roots of this school of grammar were alphabetically arranged by Pūṇya-sundara-gaṇi. The Liṅgānuśāsana of Hema-candra was commented upon by Śrī-Vallabha Vacanācārya, in 1605 A.D. at Jodhpore. The Pari-bhāṣās to the number of 140, were put together by Hema-haṃsa-vijaya-gaṇi who also wrote a commentary on them in 1457 at Ahmedabad. Works on conjugation and declension according to Hema-candra's grammar were written so far back as the 13th and 14th centuries.

The small community of Jainas had three schools of grammar, Jinendra, Śākaṭāyana and Hema-candra, and so their circulation was limited. But still there was another grammar written by a contemporary and co-religionist of Hema-candra. This was Malaya-giri, who wrote a Śabdānu-sāsana with a commentary.

The Saṃkṣipta-sāra School.

The Saṃkṣipta-sāra had four stages of development before it became a complete school :—

I. The sūtras of Kramadīśvara.
II. The commentary called Rasavatī.
III. Its revision by Jumara Nandī.
IV. Goyī-candra's Vivaraṇa commentary.

Kramadīśvara has a high sounding title, Vādīndra-cakra-cūḍāmaṇi or the 'crest jewel of the circle of controversialists.' The title of Vādīndra or Vādirāṭ was very common from tenth to the thirteenth century. The Buddhist Mañjū-śrī had a title Vādirāṭ. Belvalkar says that Jaya Siṃha II, the Chālukya emperor, had a title Vādirāṭ. In the 13th century Ānanda-giri, the commentator of Śaṃkara-bhāṣya was a Vādīndra. Kramadīśvara got this title from the Śaivas. He wrote the sūtras. But Kṛt-śeṣa uṇādi-pāda does not seem to be his work. It seems to be the work of either the author of the Vṛtti or of Jumara Nandī, the revisor of it. The sūtras of the appendix of the taddhita section are by Goyī-candra. Kramadīśvara in the Sanskrit portion of his work follows the arrangement of grammatical subjects by Bhartṛ-hari, who divides his work Vākya-padīya in three kāṇḍas. The Brahma-kāṇḍa which treats of articulate sound, and philosophy connected with it. The Vākya-kāṇḍa, the essence of which is verbs, and the Pada-kāṇḍa which treats of nouns. These three kāṇḍas have been split up, by Kramadīśvara into seven pādas, (1) Brahma-kāṇḍa = Sandhi-pāda, (2) Vākya-kāṇḍa = verbs, verbal nouns and other nouns, (3) Pada-kāṇḍa = syntax, declensions and compound words. He does not follow the arrangement of the Aṣṭādhyāyī, for in that arrangement Sandhi comes last of all.

In seven only of his sūtras, he mentions his predecessors, Kātantra and Cāndra. Once he quotes Bhāga-vṛtti, Kāraka-pāda, 101, and once again Anu-pada-kāra = Sandhi-pāda, 224.

Kramadīśvara evidently wrote his work in the interest of the Śaivas of Central India. His name shows that he was a Śaiva and his invocation shows that he was a Śaiva. Śaivas at this period used the Prākṛtas and vernaculars in their propaganda work. The Bengal Śaivas of Candra-dvīpa wrote in the vernacular, traces of which are to be found in later Buddhist works, and the Kāśmīra Śaiva works are almost invariably accompanied with some verses in vernacular at the end of each chapter. Kramadīśvara, therefore, found it necessary to give some grammar of the Prākṛtas and the vernaculars. But, as will be stated later on, wicked people dropped it, and so, the eighth pāda of his work, has neither the vṛtti of Jumara Nandī nor the commentary by Goyī-candra. The only commentary on this section is by Nārāyaṇa Nyāya-pañcānana. In including a section for the Prākṛitas and excluding the Vaidika grammar he seems to be the inspirer of Hemacandra, who boasts that, the whole of his work is original or "Svopajña."

The Vṛtti and its revision.

At the present moment there is no means of distinguishing between the Rasa-vatī vṛtti and its revision by Jumara Nandī. But, the revised vṛtti shows wide acquaintance with Sanskrit literature, its lexicons and its grammar. Kāli-dāsa, Māgha, Bhāravī are of course there, Murāri is there. The works entitled Jānakī-haraṇaṃ, Sapta-kumārikā and Pañca-tantra are there. This is in Kāvya literature. Of lexicons, he quotes from Amara-koṣa, Tri-kāṇḍa and Utpala-mālā. In grammar it quotes from Jayāditya, Vāmana, Nyāsa, Anunyāsa, Rakṣita, Bhāga-vṛtti, Dhātu-pārāyaṇa and Bhaṭṭa-vārtika, he also quotes kajjata a corruption of Kaiyyaṭa. But, Jumara Nandī does not explain the sūtras, he only gives examples and criticises the grammatical and non-

grammatical expressions in Sanskrit literature. He seems to be very much concerned with the opinions of two previous writers Bābhaṭa and Paśupati, perhaps, his predecessors in the Saṃkṣipta-sāra school. Their names are not found anywhere else.

Age of Jumara's revised commentary.

As regards the age of the school, Colebrooke wants to place it after Vopa-deva in the 13th century. But, this theory is not tenable. Vopa-deva in his chapter on nominal roots, in the Sūtra, 'लेः कृत्याख्याने ञिः'। gives the example

औडिढत् as the correct form, and then says "औजढदित्येके"। that is, he does not agree with the form औजढत्, but in the vṛtti commentary of Saṃkṣipta-sāra, Tiṅanta-pāda sūtra No. 299, the commentary says "ऊढं आख्यातवान् औजढत्" as the correct form. This shows that Vopa-deva is posterior to the vṛtti, and therefore much later than the sūtra.

One may think that Kramadīśvara imitated Hema-candra in rejecting the Vaidika grammar and phonetics of Pāṇini and including the Prākṛtas at the end of the grammar. That seems to be very doubtful. Vopa-deva wrote his Mugdha-bodha between 1260 and 1300 A.D. Hema-candra was born in 1088 A.D. and died in 1172 A.D. Can all the three early stages of the development of the Saṃkṣipta-sāra be compressed within a century ?

Rāmāvatāra Śarmā speaks of Utpala-mālika as a lexicon. He gives the name of Utpala-mālā quoted by Jumara Nandī, several times but has nothing to say about it. Jumara Nandī is called a Mahārājādhirāja. In his court,

engaged in his service, were men like Umā-pati Datta whom he loved to honour. This is the only piece of historical information that we get from his commentator, Goyī-candra. Goyī-candra says that, in course of time, the sūtras and the commentary became corrupt for the fault of the scribes, and so he—Goyī-candra,—undertakes to write a running commentary on all the sūtras and their comments by Jumara Nandī.

The age of Goyī-candra.

The upper limit of Goyī-candra's age is obtained from the fact that he quotes from Puruṣottama, whom Sarvānanda Vandopādhyāya quotes in his commentary on Amara-koṣa in 1159 A.D. (see Rāmāvatāra-Śarmā's Introduction to Kalpa-dru-koṣa, p. XXII.)

Goyī-candra is called "Autthāsanika," that is, one to whom, when he approaches the court, the king stands up, and offers a seat. Belvalkar seems to be puzzled at this name, and at this custom. The custom still prevails in Rājputanā, but it has lost its Sanskrit name at present. A noble man, who is honoured by the King in this way, is called a Tazimi omrah. Goyī-candra's commentary is known as Ṭīkā or Vivaraṇa-ṭīkā. Goyī-candra seems to have been an expert in Logic, especially to that section of it, which treats of the relation of words in a sentence. His commentary on the chapter on Kārakas is much appreciated in Bengal.

With Goyī-candra ended the original writers on this school of grammar. The later writers are almost all commentators on Goyī-candra's Vivaraṇa-ṭīkā.

Vyākāra-sāra-laharī by Kavi-candra is a commentary on the Sanskrit pādas only. A MS. of this copied in

Śaka 1636, is our number 4493. Kavi-candra writes this commentary in the interests of young people. His main object is the collection of the original sūtras of this school. But he begins with the Sanskrit alphabet as is current at present.

Saṃkṣipta-sārīya-prākṛta-pāda-ṭīkā (4494). In L. No. 1594, Rājendra-lāla says, that Goyī-candra did not include the Prākṛta-pāda in his elaborate commentary on the Saṃkṣipta-sāra, and this is the only commentary and the only MS. of it on the Prākṛta portion of Kramadīśvara which has come to his notice after many years of search. This was said in 1878. After its publication, the text of Prākṛta-pāda of this school, published in the Bibliotheca Indica, was withdrawn from circulation, as that text did not agree with this commentary.

As regards the authorship, Rājendra-lāla says, "By Vidyā-vinoda, son of Nārāyaṇa, grandson of Vāṇeśvara, and great-grandson of Jaṭā-dhara." But this does not agree with the second verse of the work which says that Nārāyaṇa Vidyā-vinoda was the son of Vāṇeśvara who was the son of Jaṭā-dhara, who again was the brother of Chatrī. Chatrī belonged to the Pūrva-grāmī clan of the Rāḍhī-śreṇī Brāhmaṇas of the Vātsya-gotra. But in the colophon of 1594 (L.) Vidyā-vinoda is said to be the author of the commentary on the eighth pāda. But from the commentary on other pādas we know that Nyāya-pañcānana was the son of Vidyā-vinoda and that is perhaps the correct description of the commentator.

Belvalkar says that the eighth chapter dealing with Prākṛtas is a later addition. This is not true; for an authoritative commentator like Nyāya-pañcānana says that Kramadīśvara wrote the Prākṛta-pāda but some wicked

people dropped it and he restored it with his commentary (L. 1594)

कृतिना यत् कृतं कर्म्म तन्निरस्तं दुरात्मना ।
इदानीं तत् समुद्धृत्य संक्षेपेणोच्यते मया ॥

The age of the principal authors of the Saṃksipta-sāra school.

The opinion was that the whole school is later than Vopa-deva, but it has been shown that Vopa-deva does not consider औजढत् as a correct form. But Jumara Nandī says it is correct, he is therefore earlier than the Mugdha-bodha. The commentator of Jumara Nandī, if he had come after Mugdha-bodha, would have resented his disapprobation. But he does nothing of the kind, he simply gives the steps by which the word औजढत् is formed. So, the commentator, Goyī-candra, is earlier than Vopa-deva. This is the lower limit of the age of Goyī-candra. The upper limit is fixed by the fact that Goyī-candra quotes from the Bhāṣā-vṛtti and the Tri-kāṇḍa-śeṣa of Puruṣottama-deva who is quoted by Sarvānanda, the commentator of the Amara-koṣa in the year 1159 A.D. Puruṣottama, therefore, may be placed, at the latest, in the first half of the 12th century; and Goyī-candra in the second half of the same century. Goyī-candra says that, in course of time many misreadings have crept in Jumara Nandī's vṛtti and Kramadīśvara's sūtras; they are all glaring misreadings and they number about fifty. So much misreading cannot be the work of a day; I would, therefore, venture to place Jumara Nandī at least one hundred years before Goyī-candra, that is, in the 2nd half of the 11th century. If so, Kramadīśvara would go earlier than Jumara Nandī, but later than Bhartṛ-hari, who died in 650 A.D., and whose arrangements he has followed in framing his sūtras. Kramadīśvara quotes only two of the ancient schools of sūtra-kāras namely, Kātantra, 1st century A.D., and

a part of the curriculum of the educational institutions of that monarch in the first quarter of the eleventh century, see S. Ind. Epigraphy for 1917-1918 pages 30 and 145, App. B. It was only old and well-known works that were included in the curriculum. So Rūpāvatāra was then regarded as old. It could not be a new work belonging to the early eleventh century; it must go earlier.

The date of Maitreya Rakṣita has been put down by Srīśa Babu at 1100 A.D., the latest works Maitreya quotes are Rūpāvatāra and Bhāṣya-ṭīkā, which Srīśa Babu takes as Bhāṣya-pradīpa, on what ground I do not know. Maitreya may go a century earlier if he quotes Rūpāvatāra. But the Babu says that Bhāṣya-pradīpa by Kaiyyaṭa was written about 1050 A.D., because Bhīma-sena, a late commentator of Kavya-prakāsā, 1729 A.D., says that Mammaṭa, the author of Kāvya-prakāśā, Ubata, the commentator of Yajur-veda and Kaiyyaṭa, all flourished at Kāśmīra and were related as brothers. This is absurd, Ubaṭa lived at Avantī, his father Vajraṭa lived at Ānanda-pura in Gujarat. So Mammaṭa cannot be the brother of Ubaṭa and cannot flourish in Kāśmīra with him. If the evidence of the commentator proves untrue in one place, it cannot be taken as true in another, so the theory that Mammaṭa and Kaiyyaṭa are brothers should be given up, and Kaiyyaṭa should be placed in the 10th century. In that case Jumara may quote both from Kaiyyaṭa and Maitreya.

The commentaries on Goyī-candra.

Goyī-candra does not show any acquaintance with Hema-candra (1088-1172). But Hema-candra wrote at Anahila-pāṭana and Goyī-candra, most probably in Orissa. They were most probably contemporaries and did not know each other. The activities of the followers of this

school after Goyī-candra is confined to western Bengal, where this school is still flourishing, and the later commentators of Goyī-candra all belong to that part of Bengal. They commented either on the whole of Goyī-candra's work, or on different sections of it, and they commented on Goyī-candra alone, and not on any of his predecessors.

The most important commentary written in western Bengal is that by Nārāyaṇa Nyāya-pañcānana, who wrote a commentary on all the seven sections of Sanskrit, as well as, the eighth section on Prakrit not touched by Goyī-candra, Jumara Nandī and others, though he positively says that Kramadīśvara wrote it. Nyāya-pañcānana was a Brāhmaṇa of the Rāḍhīya denomination, that is, one of those descendants of the five Brāhmaṇas brought to Bengal by Rājā Ādiśūra who obtained in later centuries, grants of villages from which they derived their surname, in western Bengal. The village obtained by the ancestors of Nārāyaṇa Nyāya-pañcānana was Pūrva-grāma. His father was Vāṇeśvara Vidyā-vinoda, who was learned in Nyāya, Purāṇa, Kāvya, Alaṃkāra, Vaiśeṣika, Vyākaraṇa, Śruti, Nāṭaka and Smṛti (I. O. Catal. No. 830). Nyāya-pañcānana's work is called Vyākāra-dīpikā. Nyāya-pañcānana had a student named Vaṃśī-vadana whose title was Kavi-candra; he was a worshipper of Rāma and the son of Vaśiṣṭha and Rāya-mati. His work is generally known as Ṭippanī or Vyākaraṇādarśa. He says, none but Vaṃśī-vadana can explain properly Kramadīśvara and Pañcānana (I.O. Catal. 823–829).

Another commentator of Goyī-candra is Keśava-deva Tarka-pañcānana Bhaṭṭācārya, whose work is named Durghaṭodghāṭa or removal of difficulties, his object being to remove the misinterpretations on Goyī-candra. His commentary, so far obtained, relates to the Sanskrit portion of the work only.

Another commentary on Goyī-candra is called Kaumudī by Abhi-rāma Vidyālaṃkāra who describes himself as Vandya-ghaṭīya or Banerji settled at Gaya-ghara. The Banerjis so settled were regarded as the highest nobility in Bengal (I.O. Catal. 830–832).

Another commentary on Goyī-candra is jointly by Candra-Śekhara Vidyālaṃkāra and Hari-rāma Vācaspati, entitled Artha-bodhanī (I. O. 833).

Another Banerji of Gaya-ghara whose name does not appear in the work, but whose title was Sarva-vidyālaṃkāra Bhaṭṭācāryya, wrote a commentary on Goyī-candra, called, simply Ṭīkā (H.P.R., Vol. I, No. 56).

Another Banerji of Gaya-ghara named Gopāla Cakravartī, a disciple of Vaṃśī-vadana wrote a commentary entitled Sārārtha-dīpikā, on Goyī-candra. Though called a Cakra-vartī he was really a Banerji (H.P.R., Vol. III, 321 and 322).

Another commentary on Saṃkṣipta-sāra entitled Bhāvārtha-dīpikā is by Maheśa Pañcānana, son of Vidyārṇava (H.P.R., Vol., II, 231).

Even this Saṃkṣipta-sāra or abstract grammar has a Sāra-saṃgraha by Pītāmbara Śarmā. That Sāra-saṃgraha again has a ṭīkā, entitled Sandarbha. The author describes himself as the son of Khullāna, and writes a poem in 9 cantos on the story of the Rāmāyaṇa, entitled Rāmāyaṇa-chātra-vyutpatti. The poem was written in imitation to Bhaṭṭi in order to teach grammar to students (I. O. 846 I and II, and 847).

This school of grammar is rather rich in its treatises on roots. The most important of which is (1) Dhātu-mālā by Jumara Nandī, who says in the preamble, that roots

came out from the mouth of Mahā-deva; but in course of time, they became corrupted and the author simply tries to purify them (H.P.R., Vol. I, 196).

(2) The next, Dhātu-mālā, is by Maheśa. It gives the roots and their meanings, and at the same time their paradigm, but very briefly (H.P.R., Vol. I, 197).

(3) Rūpa-prakāśa by Kullūka-bhaṭṭa who should be differentiated from his namesake the great commentator of Manu, whose residence was at Nandana-vāsī and who settled at Benares. Our Kullūka was an inhabitant of Viśāla. He gives the paradigm of many roots beginning with Kala (H.P.R., Vol. I, 324). Kullūka follows Dhātu-pradīpa by Maitreya.

(4) Dhātu-ratnāvalī by Rādhā-kṛṣṇa Śarmā was composed in 1764 A.D. The author's father was Śrī-hari Śmārta, grandfather Sītā-rāma Vidyā-nivāsa and great-grandfather Kāma-deva Bhaṭṭācāryya. The author has collected the materials of his book from Dhātu-pradīpa, Gaṇa-sūtra, and Manoramā of the Kātantra school (I.O. 840). Eggeling says "The author who seems to belong to the Jumara school, professes to have made use chiefly of Maitreya Rakṣita's and Ramā-nātha's works."

(5) Vasu-dhātu-kārikā is perhaps by one who was surnamed Vasu. It has seventeen mnemonic verses with a commentary. It gives the roots taking Ātmane-pada and Ubhaya-pada (I.O. 841-842).

(6) Daśa-vala-kārikā is by one Daśa-vala consisting of 31 mnemonic verses. It aims at giving a register of all roots of the same form in different groups of conjugation.

(1) As in Pāṇini so in this school, the sūtras often contain only initial words with ādi added to denote words taking the same termination. The most important work on gaṇas of this school is by Nārāyaṇa Nyāya-pañcānana entitled Gaṇa-prakāśa (I. O. 838). At the end of the work, Nyāya-pañcānana boasts that there is only one Paṇḍita in the whole of the world and there is no other Paṇḍita to explain Jumara, Amara and Bhaṭṭi, on all of which he has written commentaries.

Gaṇas or words taking the same grammatical termination.

(2) Gaṇa-mārtaṇḍa, a commentary on the Dhātu-pāṭha of the Saṃkṣipta-sāra school is by Nṛ-siṃha Tarka-pañcānana. Whatever the merits of his commentary may be, he seems to be very anxious to flourish his genealogy in the work. He has given a number of verses in describing his ancestors for eleven generations. The genealogy starts from Candī-dāsa, a Mukherji, the commentator of Kāvya-prakāśa. He had many sons of whom Gopī-nātha was one; Gopī-nātha had many sons of whom Mādhava was one; Mādhava had many sons of whom Nayana was one; Nayana had many sons of whom Kumuda was one; Kumuda had two sons of whom Śrī-hari was one; Śrī-hari had two sons of whom Śyāma Vidyā-vāgīśa was one. Śyāma had many sons of whom Gopāla Sārva-bhauma was one; Gopāla had three sons of whom Kuśala Tarka-bhūṣaṇa was one; and his son was the author Nṛ-siṃha Tarka-pañcānana, an inhabitant of Ketu-grāma, four miles to the west of Uddhāraṇa-pura on the Ganges (I. O. Catal. 839). The author gives the genealogical details especially of marriage of all his ancestors and himself. He says that Candī-dāsa with whom the genealogy commences was a Vanga-melī, that is, that endogamous group of Rāḍhīya Brāhmaṇas which was named Vanga-melī. These groups were settled at

a great assembly near Kālnā, in the year 1482 A.D. Eleven generations after that came the author, so he must have belonged to the 18th century at the latest.

Of other accessories of this school there is a short treatise on Jñāpakāvalī or a group of indicatory sūtras supposed to be contained in the Saṃkṣipta-sāra by Hara-govinda Vācaspati (I. O. 837).

Two accessory treatises, one on Uṇādi, to which the indeclinables are added (*Vide* I. O. 834) and the other an appendix on the taddhita section, (I. O. Catal. No. 835 and 836) have been included in the Calcutta edition published by Veṇī-mādhava Cakra-vartī, at the end of kṛt and taddhita. Their authorship is a matter of difficulty to determine. The appendix with its commentary is by Goyī-candra who in the preamble says—

जुमरनन्दीपरिशोधितभागात् परिशिष्टमस्ति यत्किञ्चित् ।
तत्सम्पूर्णं कुरुते गोयीचन्द्रः प्रकीर्णया वृत्त्या ॥

Some has interpreted this verse to mean that Jumara Nandī wrote a part of the Pariśiṣṭa and Goyī-candra completed it with a commentary. Others again interpret it that Jumara Nandī did not write the Pariśiṣṭa at all and the fifth case ending of भागात् will bear both the interpretations. The colophons are rather confused. In the case of Uṇādi and of the indeclinables, Jumara Nandī wrote both the sūtras and the vṛtti.

There are in the Saṃkṣiptasāra—

	sūtras.
Sandhi-pāda	378
Tiṅanta-pāda	917
Kṛdanta-pāda	542
Taddhita-pāda	901
Kāraka-pada	207
Subanta-pāda	405
Samāsa-pāda	507
Total ..	3,857

This is very nearly the number of sūtras in Pāṇini, including the Vedic grammar and phonetics. Belvalkar is in one sense, right in calling the name Saṃkṣipta-sāra a misnomer. But I would rather interpret the word in a different way. I would call it an abridgement of the entire grammatical literature previous to Kramadīśvara, for he has utilised the materials afforded by all the different schools before him.

If again on the 3857 sūtras are added the sūtras on Uṇādi, indeclinables and taddhitā-pariśiṣṭa, their number will come up to 4697, a moderately large number.

Vāraruca School.

Vara-ruci's name is connected with the science of grammar from the earliest times. Kātyāyana is said to be another name of Vara-ruci. The Uṇādi-sūtras are attributed by some to Vara-ruci. Other works also are often attributed to Vara-ruci. In this catalogue there are three MSS. attributed to him, and in order to bring the hitherto shadowy figure of Vara-ruci into a solid basis, I have grouped them under a school.

The first work is Prayoga-viveka a practical grammar in twenty-six Kārikās and three paṭalas; the first on kāraka, the second on conjugations and the formation of verbal nouns, and the third on samāsa and taddhita. The work has been published in the Trivendrum Sanskrit Series under the name of Vāra-ruca-Saṃgraha. The editor thinks that Vara-ruci was one of the 'Nine gems' of the Court of Vikramāditya, and the printed work is accompanied with Nārāyaṇa's commentary, entitled Dīpa-prabhā. Our Catalogue, No. 4406, contains an anonymous commentary entitled Prayoga-viveka. The text deals with the general principles of the relation of words in a sentence and the commentary expatiates upon them.

Our 4407, has another anonymous commentary entitled Sambandha-siddhi.

Our 4408 and 4409 are MSS. of the same work, here called Prayoga-mukha. The work declares that there are five Paṭalas, namely Kāraka, Samāsa, Taddhita, Tiṅ-paṭala and Kṛt-paṭala. There is no contradiction involved with 4406, which says that the work is divided in three paṭalas and this in five paṭalas, because in the former, one paṭala includes two subjects in the last two paṭalas.

Our 4410 is also an anonymous commentary on the same Kārikās.

Vara-ruci's Kārikās seem to have been very popular and every locality had a commentary on them. The few MSS. given here are written in Newāri, Maithila, and Deva-nāgari characters.

The object of my bringing these MSS. together is to indicate that Vara-ruci wrote a grammar and after finishing it, he wrote these twenty-six Kārikās in the same way as Bharttṛ-hari after finishing his commentary on the Mahā-bhāṣya, wrote his Vākya-padīya or as Bhaṭṭoji-dīksita wrote his seventy-one Kārikās after finishing his Śabda-Kaustubha. But this is only an inference, and this inference is made plausible because different grammarians attribute different sections of grammar to Vara-ruci.

Cāngu-school.

Cāngu-dāsa was a Kāyastha and he was a Bauddha. He commences his work with an obeisance to Sugata and to Mañju-śrī. His Kārikās are entitled Vaiyākaraṇa-jīvātu. The number of Kārikās is sixty. They deal with the Paribhāṣās and the philo-

sophy of grammar. This is often called Cāngu-vṛtti and even Cāngu-sūtra. The commentator on these sūtras in 4414 (Copied in Puruṣottama Kṣetra by Vaiṣṇava Raghu-dāsa) says, "why has Cāngu-dāsa made his obeisance to Sugata, leaving aside (the real) God Viṣṇu"? The fact is that every one makes obeisance to his *Iṣṭa-devatā* just as Pitraṃkuru says, "I make obeisance to Buddha. All Brāhmaṇas are followers of Viṣṇu, all Kāyathas are followers of sugata, all merchants are the followers of the Sun, Śūdras and others follow Śiva." On the authority of Tri-kāṇḍa-śeṣa, a lexicon by a Buddhist, the commentator says that Mañju-śrī is Sugata. He also says that, the Pāramita is measured in 16000 ślokas of 32 syllables each. Cāngu-dāsa says that Mañju-śrī suppressed four enemies called Māras and the commentator explains the four Māras as Deva-māra, Rāja-māra, Vraja-māra and Manuṣya-māra. The anonymous commentary is entitled Sūtrāṇvarthinī.

Our Catalogue No. 4415 makes the text 57 verses. This is a MS. copied at Kāśī, near the Lakṣmī Kuṇḍa by Rāma-candra Purī, a Sannyāsī. But he omits the three Buddhist Maṅgalācaraṇa verses. The commentary on the 56th Kārikā, gives us the following information. "Candropajnaṁ Śaśaka-vyākaraṇam, Vedopakramaṃ dharmaḥ" meaning that the Śaśaka Vyākaraṇa was first spoken and written by Candra and Dharma or law issued for the first time from veda. The Cāngu-Kārikās are divided into 6 uddeśas, as Vāra-ruca Kārikās are divided into 5 paṭalas,—Sāmānya, Tyādi, Kṛt, Kāraka, Samāsa and Taddhita. As in the case of Vāra-ruca-Kārikās, the Cāngu Kārikās also indicate some grammatical work preceeding it by the same author. Cāngu sūtras are still studied in Orissa, curiously enough, along with Rāma-candra's Prakriyā Kaumudī which is a re-cast of Pāṇini.

The Sārasvata School.

The Sārasvata school is based upon 700 sūtras of the simplest kind, said to have been revealed by the 'goddess of Learning' to some unknown author. The sūtras were meant for the purpose of learning the Sanskrit language for ordinary purposes. The Kātantra was originally written for the same purpose, for agriculturists, traders, physicians, recitors of the Vedas and others, who simply wanted to read ordinary books in Sanskrit. But in course of time, the Kātantra with its commentaries, sub-commentaries, accessories, supplements and further supplements, became a vast literature by itself, and ceased to fulfil the purpose for which it was originally meant, and a need arose for a simple Sanskrit grammar and that was supplied by the Sārasvata sūtras.

Tradition about its origin.

The origin of both these grammars is lost in obscurity. One is attributed to Kumāra and the other to Sarasvatī herself. Kātantra took the alphabet as it is, but Sārasvata accepted the Śiva-sūtras without "Its" and in that matter, it is closely allied to Mugdha-bodha. But Mugdha-bodha, has a system of mono-syllabic nomenclature and devotes many sūtras to the explanation of that nomenclature. but Sārasvata avoided these definitions by using ordinary names for them current amongst grammarians. It does not belong to any ancient school and may be very modern. The sūtras were put together either contemporaneously with Mugdha-bodha or after it.

Its diffusion.

In the early years of the Muhammadan conquest it had a wide circulation. It was patronised by some Muhammadan rulers and many Indian princes. It was current all over India and not confined to any part of it. It was, of course, ousted

by the recasts of Pāṇini and specially by the Siddhānta-kaumudī and its abridgement, the Laghu-kaumudī, from the greater part of Northern India. But still it has a respectable following as the Calcutta Sanskrit Association had to start an examination for this school. How widely diffused its circulation is, even now, may be gathered from the fact, that it is still studied in the schools of Nepal, and about fifty years ago, Dhanañjaya Ṭhākur, the prime-minister of Tipperah, published an edition at his own expense. The candidates for the examination in Sārasvata, under the Calcutta Sanskrit Association, come from Bihar, Benares, Malwa, Nagpore and other parts of Northern India; and two or three centuries ago commentaries were written at such distant places as Vidyā-nagara, Andhra and Vārendra countries

Commentaries and sub-commentaries.

It has many commentaries and sub-commentaries but few accessories and no supplements. Of the commentaries, two stand foremost, one called Sārasvata-prakriyā and the other Sārasvata-candrikā; both are by Sannyāsīs. The first by Anubhūti-svarūpācārya and the second by Rāma-candrāśrama. The Sannyāsīs seem to have patronized this short work in order to have a working knowledge of Sanskrit for the purpose of reading their sectarian and ritualistic works. Of these two commentators the personal history is absolutely unknown beyond the fact that they were Sannyāsīs. Their date also is unknown.

Sub-commentary by Puñja-rāja.

From obscurity and vague tradition we emerge into solid history with Puñja-rāja, a Śrīmālī Brāhmaṇa, who hailed from Śrīmāla now called Bhinmāla in Marwar, the home of the Śrīmalī Brāhmaṇas. The poet Māgha was

an early representative of this denomination of Brāhmaṇas. Puñja-rāja was a minister of Giasuddin Khiliji of Malwa, who in his old age was poisoned by his son Nasiruddin. Puñja-rāja was a good administrator. Besides this commentary, he wrote two works on rhetoric. He gives us the information that, the sūtras cannot be new, because, his Guru Nāgendra Purī said that Sarasvatī revealed the sūtras to Anubhūti.

Sannyāsi sub-commentaries.

Both Hindu and Jaina Sannyāsīs wrote sub-commentaries on Sārasvata. Of these Candrakīrti, the Jaina commentator, was patronised by Salim Shah, the son of Sher Shah of Delhi. He belonged to the Vṛhad-gaccha of Nagpore. The Hindu Sannyāsī, who wrote another sub-commentary is Amṛta-bhāratī. He wrote his Subodhinī at Puruṣottama-kṣetra. He attributed the Sārasvata sūtras to one Narendra, and in this attribution he is supported by Kṣemendra, another sub-commentator, who is criticised by Jāgamātha the author of Sāra-pradīpikā and severely by Bhāṭṭa-Dhaneśvara. The latter has named his commentary as Kṣemendra-ṭīppana-khaṇḍana. Belvalkara has given a long list of commentators of the Sārasvata-prakriyā in pages 96-102.

The Sārasvata-Candrika.

The other commentator as I have stated before, is Rāmacandrāśrama. His work is commented upon by Lokeśa-kara, the son of Kṣemaṅkara and the grandson of Rāma-kara. He hailed from Vidyā-nagara, and wrote his commentary entitled Tatva-dīpikā in 1683.

A third independent commentary on the Sārasvata grammar was written in 1614 or 1612 in the reign of

Jehangir by Tarka-tilaka Bhaṭṭācāryya who points out many interpolations in Anubhūti-svarūpa's work. Raghunātha, a pupil of Bhaṭṭoji-dikṣita, a Nāgara-Brāhmaṇa wrote a commentary entitled Laghu-bhāṣya in imitation of the Mahā-bhāṣya.

Accessories.

Of the accessories of the Sārasvata there is a Dhātu-pāṭha by Harṣa-kīrtī, the pupil of Candra-kīrti about 1560 A.D. Though Sārasvata is the smallest of grammars yet there are abridgements of it. (1) Laghu-siddhānta-candrikā by Rāma-candrāśrama. (2) Laghu-sārasvata by Kalyāna-sarasvatī.

Apart from the tradition that the sūtras were revealed to Anubhūti-svarūpa, we see that one Narendra is the author of the sūtras. He is mentioned as the author in I.O. Catalogue 793 where he is called Parama-haṃsa-parivrājakācārya. The story of the writing of the sub-commentary, by Srī-Rāma-bhaṭṭa of the Andhra country, is very interesting. But as Belvalkara has given it in full, I need not repeat it here. Govindā cāryya's sāravata-bhāṣya-ṭīkā entitled Pada-candrikā shows that in the 16th century, the study of Sārasvata school was prevalent in Bengal. It was composed in 1599 (H.P.R., Vol. IV, 337).

During early British period Wilkinson studied the Sārasvata-sūtras as an elegant treatise on grammar. A copy of the Sārasvata-grammar was made at Rangpore for the use of an European Officer there. The first Sanskrit grammar in English was based on the Sārasvata.

Mugdha-bodha School of Grammar.

The Mugdha-bodha was written in the last days of Hindu independence in the Marāṭhā country during the reign of Mahādeva, the last but one king of the Yādava

dynasty of Devagiri, the name of which was changed into Daulatābād, by Muhammad Tughluq who wanted to transfer the capital of India from Delhi to it. The King Mahadeva had a minister, an architect, an engineer, a chief-justice and a general in one person, named Hemādri, who has written encyclopædic works on Hindu religious rites. He had a big Jāygir, and he had a friend named Vopa-deva. The derivation of the name is rather curious, U means Śiva and A means Viṣṇu; U and A = Va; and a worshipper of these two deities will be called a Vopa-deva. Similar names are to be found among the authors of the previous centuries. One Vopālita, the lexicographer, is in point. Vopa-deva was the son of Keśava who practiced medicine, perhaps he was an army surgeon. For Vopa-deva often says that his books were written in the house of his father in the camp. Vopa-deva was the pupil of Dhaneśvara who was a very learned man. He taught the Vaiśesika and the Vedānta darśanas.

Vopa-deva wrote ten works on grammar. (1) Mugdhabodha (2) its Dhātu-paṭha entitled Kavi-kalpa-druma with about 1754 roots and (3) its commentary, the Kāvya-Kāmadhenu which is much prized for the quotations it gives. Of the ten, these three are well known.

Vopa-deva is said to have been the author of the Śrīmad-bhāgavata. But this is wrong. Vopa-deva wrote a commentary on the Bhāgavata entitled Parama-haṃsa-priyā in which he has shown that the Bhāgavata contains at least 1000 archaic expressions not sanctioned by the grammars of the classical language. (*See* our Catalogue No. 3681.) He also wrote two works on the Bhāgavata (1) Hari-līlā and (2) Muktā-phala. In writing these two works he was inspired by Hemādri. He wrote nine works on medicine (one of which was Śata-ślokī) which are still much used by

Ayurvedic physicians in Rājputāna. He wrote a work on Dharma-šāstra and three works on literature. (*See* our Catalogue No. 4519.)

The object of writing Mugdha-bodha was economy. Economy both of syllables and of exertion. The economy of syllables has been achieved by reducing grammatical nomenclature into mono-syllables. For hrasva and dīrgha of Pānini, he would say sva and rgha; guṇa and vṛddhi he would reduce to ṇu and vṛ; for samāsa he would write sa; instead of writing the big names of samāsas he would write ca, ha, ja, ṣa, ga, va; prathama, dvitīya, tṛtīya etc., he has reduced prī, dvī, trī and the numbers are ka, dva, vva; sarvanāma is šri, dhātu is dhu, and prāti-padika is lī; the moods and tenses he has named, kī, khī, gī, ghī, ṭī, ṭhī, ḍī, ḍhī, tī, thī; taddhit he has reduced into ta; parasmaipada and ātmanepada into paṃ and maṃ. Thus he has reduced all grammatical technical terms into algebrical form but the idea is not originally his; he has got the hint from Jainendra grammar. Pāṇini has devoted much of his time and trouble in deriving the 180 conjugational inflections from 18 original ones. But Vopa-deva has given all the 180 as inflections. How he has saved exertions of pupils may be seen by the fact, that he has reduced the whole of classical sanskrit grammar into 1184 sūtras. Sometimes a whole pāda or section of Pāṇini has been reduced to one or two sūtras, pretty long ones though.

A time was when Mugdha-bodha was a great favourite with Sanskritist all over India, but the rise of the Marāṭhā schools of grammar in the 16th century has confined it to both sides of the Hugly in Bengal. Mugdha-bodha was used in Bengal even in the 16th century, in which Vidyānivāsa, the father of the renowned Višva-nātha Tarka-

pañcānana, the author of the Bhāṣā-pariccheda, wrote a commentary on it, (1) and founded something like a school with his commentary, for Rāma Tarka-vāgīśa says, in the preamble of his commentary,

परेऽत्र पाणिनीयज्ञाः केचित् कालापकोविदाः ।
एके विद्यानिवासाः स्युरन्ये संक्षिप्तसारकाः ॥

There is a MS. of Smṛti-Kalpa-taru copied for Vidyā-nivāsa in the year 1588 A.D., by a Kāyastha, named, Kavi-candra, catalogued in the India Office Library. Vidyā-nivāsa wrote several works on Smṛti and two on pilgrimages to Jagannātha, the only Tīrtha not violated by Muhammadans up to his time. He was several times invited to Delhi in great assemblages of paṇḍitas. Toḍara-malla and Māna-siṃha, Subādārs of Bengal, were great admirers of his old father Vidyā-vācaspati, himself and his three sons, Viśva-nātha, Rudra and Nārāyaṇa, all of whom were erudite men. If a man in the position of Vidyā-nivāsa takes interest in the spread of this school of grammar, he is sure to be very successful, so Mugdhabodha which was composed in the Marāṭhā country, has taken a deep root on the Hugly. No MS. of Vidyā-nivāsa's commentary has yet been obtained, but many subsequent commentators have named him or have quoted from him. This is the first commentary in Bengal.

(2) The next big man in this school is Rāma Tarka-vāgīśa, the progenitor of the Ghoṣala's of Ariādaha near Calcutta. Babu Girīśa Candra Ghosāla of Belgharia subsequently settled at Naihāṭi. He died in the early years of the 20th century and was ninth in descent from him. He may therefore be safely placed in the early years of the 17th century and is quoted by Durgā-dāsa in 1639. Sir George Grierson says that Rāma Tarka-vāgīśa wrote a grammar on Prākṛta language also. But his great work is his commen-

tary on the Mugdha-bodha, which though a school book at first, was made to vie Pāṇini by his commentary. He has reduced a number of Pāṇini's sūtras and the sūtras of other grammars into the algebrical language of Mugdha-bodha and have included them in his commentary, in order to make the work as comprehensive a grammar as possible. He also wrote a supplement to the Mugdha-bodha.

(3) The next important Paṇḍita of this school is Durgā-dasa Vidyā-vāgīśa, who describes himself as the son of Gāṅgo-līya Vāsu-deva Sārva-bhauma, who is not to be confounded with the great Vāsu-deva Sārva-bhauma, (a Banerji) who brought Nyāya-śāstra from Mithilā and who died at Purī as a disciple of Caitanya about 1533 A.D., in his old age. Durgā-dāsa wrote a commentary on Mugdha-bodha entitled Subodhā and another on Kavi-Kalpa-druma, both of which are still used by students. Durgā-dāsa in his commentary on the Mugdha-bodha quotes Rāmānanda, Kāśīśvara and Rāma Tarka-vāgīśa. (4) Ramānanda's commentary is described in I.O. Catal. 852. Its object is to include words derived in the Kātantra supplement of Śrī-pati. (5) Devī-dāsa Cakra-vartī is another commentator, but we know very little about him. (6) Kāśīśvara quoted by Durgā-dāsa was another commentator of the Mugdha-bodha and perhaps a writer of a supplementary treatise to it.

The seventh commentary is written by Govinda-rāma Vidyā-śiromaṇi entitled *Śabda-dīpikā.* In the preamble he makes his obeisance to Rāmānanda and others. The object of his commentary is to refute wrong interpretations and to make it perfect. He quotes Devī-dāsa also.

The eighth, entitled *Bāla-bodhinī,* is written by Śrī Vallabha Vidyā-vāgīśa, (he had perhaps another name

Bhagīratha) son of Syāmā-dāsa Mukherji and Bhavānī. He quotes from Durgā-dāsa.

Rāma-bhadra Nyāyālaṃkāra is the ninth commentator.

The tenth commentary is known as *Prabodhāṃkura* by Vṛndāvana-candra Tarkālaṃkāra Cakra-vartī, son of Rādhā-Kṛṣṇa Kavīndra-cakravartī. Though the names of the father and the son indicate Vaiṣṇava cult, the work in the beginning invokes Siva. He comes after a long line of commentators. But, he says, that his object is to make Mugdha-bodha easy. (*See* Sans. Coll. Catal. Vol. VIII, 167.)

The eleventh commentary is *Subodhā* by Kārtikeya Siddhānta, current in the schools of Nava-dvīpa. After closing the commentary the author, showing humility as usual, gives a genealogy beginning with his great-grandfather, a resident of Vaidya-ḍāṅgā. His great grandfather was Caitanya Sarmā, his grandfather Rāma-deva, and his father Dhīra-māna. The object of his work is to give quick proficiency to students and he follows the old tradition. He quotes Durgā-dāsa, Rāma Tarka-vāgīśa, Kāsīsvara, Vācaspati, and Kāma-dhenu. (Our Catalogue No. 4530.)

The twelfth commentary is by Gaṅgā-dhara Tarka-vāgiśa, son of Siva-prasāda Tarka-pañcānana of Kumāra-haṭṭa or Hālisahar, 28 miles north of Calcutta, on the Ganges. Gaṅgā-dhara was a grammar Paṇḍita of the Sanskrit College, Calcutta, in its early days, and he composed the work in 1835, twelve years after the foundation of the College.

The 13th commentary named *Chaṭa* by Misra is described in I. O. Catal. p. 867.

The 14th commentary is *Mugdha-bodha-subodhinī* by Rādhā-vallabha Tarka-pañcānana, who quotes from Durga-ṭikā, Kātantra-pariśiṣṭa, Dhātu-pradīpa and Dhātu-pārāyaṇa.

The 15th is *Madhumati*, a commentary by Madhu-sūdan Vācaspati, whose object is brevity. Saṃskāra-sammañjarī, by another Madhu-sūdana who was a Chatterji, is the 16th commentary.

The 17th is by Bholā-nātha named *Sandarbhāmṛta-toṣiṇī.* He quotes from Durgā-dāsa and Madhu-sūdana. He seems to have been a student of Madhu-sūdana.

Supplements to the [illegible] Mugdha-bodha.

Mugdha-bodha was meant as a school book, but as is the habit of the Indian Paṇḍitas, they wanted to make it as complete a work as any other school, some by commentaries and some by supplements. Three supplements to the Mugdha-bodha are known.

1. By Nanda-kiśora Cakra-varti Bhaṭṭācārya, written in 1398 (Belvalkar, para 85). Nanda-kiśora perhaps was not a Bengali.

2. By Kāśīśvara who studied the works of Pāṇini and other schools, wrote a supplement to the Mugdha-bodha.

3. By Śrī Rāma Tarka-vāgīśa, who says that he is writing the Śeṣa or supplement to the Mugdha-bodha (L. 2169). He writes only those facts of the language which are not to be found in the Mugdha-bodha itself.

Accessories of the Mugdhabodha.

Of the accessories of the Mugdha-bodha, (1) Kavi-kalpa-druma on roots and its commentary, the Kāvya-kāma-dhenu, both by Vopa-deva, have been mentioned already. A commentary of the Kavi-kalpa-druma by Durgā-dāsa is much in use in Bengal (Our Çatal. 4547-4550).

Another commentary on the Kavi-kalpa-druma is described in I. O. Catal. 879 by Rāma-rāma Nyāyālaṃkāra, who quotes as his authorities Goyī-candra, Tri-locana, Rāma Tarka-vāgīśa, Bhaṭṭa-malla, Maītreya and Vistara-vṛtti.

A second work on roots in imitation of the Kavi-kalpa-druma is by Nārāyaṇa written in A.D. 1654 though the date is rather doubtful.

The Uṇādi of Mugdhabodha.

Rāma Sarmā wrote an Uṇādi-koṣa in verse to which Rāma Tarka-vāgīśa appended a commentary. Rāma Sarmā's koṣa was from Pāṇini, Kātyāyana, and Patañjali. He lays the foundation of his commentary on the sūtra of Mugdha-bodha "नाम्नि अन्येतिक्च"; so this is a koṣa of the Pāṇini school which has been suited to the Mugdha-bodha school by Tarka-vāgīśa (I. O. Catalogue 874).

Kāraka-lakṣmaṇaṃ, anonymous, and Kārakollāsa by Bharata Mallika, are metrical treatises on Sanskrit syntax belonging to the Mugdha-bodha school, to be found in Nos. 4537 and 4537A of our Catalogue. Bharata Mallika flourished in the middle of the 17th century at Pātilā-pāḍā near Jam-gāñ in the Burdwan District, and the anonymous work is very rich in quotations and very useful for scientific study.

Kāraka-candrikā by Rāma-candra must be a very modern work as it quotes from Supadma Vyākaraṇa and Raghu-nandan Bhaṭṭācāryya. (Our Catalogue No. 4551A.)

Our last number on Mugdha-bodha is Vārtika-mālā, a collection of supplementary sūtras from Durgā-dāsa's commentary on Mugdha-bodha by Rāma-candra Vidyālaṃkāra, a disciple of Jagan-nātha Tarka-pañcānana. Jagannātha Tarka-pañcānana was a prominent scholar in the 18th century. He lived at Triveṇi and wrote a digest of Hindu law for the East India Company.

Supadma grammar.

In the 14th century of the Christian era, Mithilā was ruled by a Brahmin dynasty founded by Nānya-deva at the beginning of the 12th century after the fall of the Karṇāṭaki kingdom. They wanted a grammar of their own as they had smṛtis and nyāya works of their own. So Padma-nābha wrote the Supadma vyākaraṇa with the object of giving a clear and full (स्फुटं, पूर्णं) idea of Sanskrit grammar to ordinary students, but at the same time, leading them to Pāṇini school, if they wanted to be experts in grammar. Padmanābha gives his own date in his work entitled Pṛṣodarādi vṛtti (H.P.R., I, 228) as 1297 of the Śaka era equal to 1373 A.D. Padma-nābha himself, besides the Supadma-vyākaraṇa, its Pañjikā and Prayoga-dīpika, wrote many other works as Uṇādi-vṛtti; Dhātu-candrikā (or Kaumudī); Yaṁluk-vṛtti; Paribhāṣā-vṛtti; a poem named Gopāla-carita; a commentary on Ānanda-laharī; on Māgha; Chando-ratna, a work on prosody; a work on smṛti named Acāra-candrikā and a lexicon named Bhūri-prayoga. (H.P.R., I, 223 and I. O. Catalogue 890).

Genealogy.

In our No. 4557, Padma-nābha gives his Genealogy from Vara-ruci, who is said to have graced with Kālidāsa, the court of Vikramāditya.

Vararuci
|
Nyāsa-datta, expert in Mahā-bhāṣya
|
Durghaṭa, expert in Pāṇini
|
Jayāditya, expert in Mīmāṃsā
|
Śri-pati, expert in Sāṃkhya
|
Gaṇeśvara, expert in Kāvya
|
Bhānu-bhaṭṭa, author of Rasa-mañjarī.
|
Halāyudha, expert in Mīmāṃsā
|
Śrī-datta, expert in Smṛti
|
Bhava-datta, expert in Vedānta
|
Dāmodara, expert in Kāvya and Alaṃkāra
|
Padma-nābha.

Padma-nābha was an inhabitant of Bhora grāma, a few miles from Dārbanga. Padma-nābha's work, however, is not much studied in Mithilā. Its study is confined to the districts of Jessore and Khulna, and the towns of Naihāṭi and Bhātpāra.

Commentaries on Supadma Grammar.

Padma-nābha himself wrote a commentary on his own work entitled Ṭippanī or Pañjikā, which has not yet been obtained. His Prayoga-dīpikā may also be regarded as a commentary. It shows the working of the rules of the Supadma grammar. It is divided into chapters on Kāraka, Sandhi, Samāsa, Kṛt, and Taddhita (our No. 4561).

The No. 4563 represents the declensions of the Prayoga-dīpikā.

The best commentary on the Supadma is the Supadma-makaranda by Viṣṇu-miśra in twenty sections called Vindus. Su-padma is a lotus, the commentary is honey and its chapter drops. (I.O. Catalogue 885.)

Our No. 4565 is put down as an anonymous commentary on the Supadma, but it is really one of the twenty vindus of the Supadma-makaranda.

The second commentary on Supadma called Śāṃkarī is by Rāma-śaṃkara Tarka-pañcānana. He bases his work on the opinions of his elder brother and Viṣṇu-Miśra.

Accessories of Supadma Grammar.

Many of the accessories of this school of grammar were written by the founder of the school himself, namely, Paribhāṣa-vṛtti (our 4557 to 4560) and Yaṁlugādi-vṛtti. In Sanskrit grammar the use of frequentative yaṃ is the most difficult part and becomes still more difficult when the frequentative affix is dropped, that is, when yaṃluk takes place. Padma-nābha gives a special treatment to this disappearance of the frequentative element, and this is a new feature of this school (Our Catalogue No. 4562). Uṇādi-vṛtti (I.O. Catal. 891) consists of two chapters. The first treats of vowel suffixes and second of consonantal suffixes arranged alphabetically according to the final consonants. Pṛṣodarādi-vṛtti by Padma-nābha is a part of his Uṇādi-vṛtti, but this is opposed to the opinions of other grammarians who consider Pṛṣodarādi as an appendix to the Samāsas and Uṇādi to the Kṛt chapter. But owing to the difficulty and uncertainty of both, Padma-nābha has treated them together. Padma-nābha gives a date in this work as, शाके शैल नवादित्ये equal to Śaka 1297 = 1375 A.D. (H.P.R., I, 228). Padma-nābha gives

his genealogy in this MS. in which the 5 lines giving the names of five of his immediate ancestors are unfortunately missing. The work differs greatly from that of Pāṇini; only the first sūtras of the two chapters agree. Dhātu-pāṭha (I.O. Catal. 893) is probably the Dhātu-Kaumudī mentioned in the list of Padma-nābha's works. With it there is a commentary called Dhātu-nirṇaya by an anonymous writer. The authorities most frequently referred to in the commentary are Halāyudha, Govinda-bhaṭṭa, Bhaṭṭi, Durga, and Trilocana, Dhātu-pradīpa by Maitreya-rakṣit and vopa, *i.e.*, Vopa-deva. Less frequently mentioned authors are Aruṇadatta, Kauśika, Kṣīra-svāmī, Gada, Gobardhana, Caturbhūja, Jaya-maṅgala, Durghaṭa, Durghaṭa-vṛtti, Dhātu-Kārikā, Padma-nābha, Dhātu-Pārāyaṇa, Pārāyaṇikā, Puruṣottama, Pūrṇa-candra, Bhaṭṭa, Bhāga-vṛtti, Bhūri-prayoga, Rabhasa, Rāma, Rāma-dāsa, Rudra, Vara-ruci, Varṇadeśanā Vardhamāna, Vallabha-deva, Vāmana, Vikramāditya, Vṛtti, Śabdārṇava, Śaraṇa-deva, Śrī-pati, Supadma, Sparśakārikā, Hari-dāsa and Hema-mālā.

The same catalogue contains a metrical arrangement of the Dhātu-pāṭha by an unknown Brāhmaṇa, the son of Sundara and Jayā. The work is entitled Gaṇa-paṅktikā. The author thinks that his work will be useful to those who study Vyākaraṇa, Purāṇas, Sāhitya, and current Smṛti.

From the Uṇādi-vṛtti of Padma-nābha a glossary of words was formed by Rāma-govinda, the son of Rūpanārāyaṇa Cakra-vartī. The name of the work is "Śabdābdhitarī," a boat for crossing the "Sea of words."

Padma-nābha's Paribhāṣā or Paribhāṣā-vṛtti has a commentary by Rāma-nātha Siddhānta, who explains

not only the Paribhāṣā but the genealogy also and the list of works by the author. Padma-nābha is said to have written all these works at the request of his father.

Rūpa-nārāyaṇa Sena, a physician, has written two works Samāsa-saṃgraha and Supadma-ṣaṭ-kāraka. They are metrical summaries of the Kāraka and Samāsa chapters of the Supadma-Vyākaraṇa. The summariser says that he is a resident of Payo-grāma.

The date of Rūpa-nārāyaṇa is given पृथ्वीखाब्धिवियन्मिते । Eggeling says "This would give Śaka 1701 (A.D. 1779) hardly Śaka 1401 (A.D. 1479) for the date of Rūpa-nārāyaṇa's composition. In ancient India अब्धि always meant four, but in modern India especially in Eastern India, it means seven, so Rūpa-nārāyaṇa's Śaka would be 1701 and not 1401". The commentary on the metrical summary is taken from Viṣṇu-miśra's work and Rūpa-nārāyaṇa says that Viṣṇū-miśra's ṭīkā purifies the mind like the waters of the Ganges.

Rāma-bhadra Nyāyālaṃkāra writes a versified summary of the chapters on declension of Supadma, entitled Sabdā-valī. His object is to have a Supadma-prakriyā in the same way as the Kātantra-prakriyā for the comprehension of little boys (I.O. Catalogue 889).

Rūpa-rāma Nyāya-pañcānana wrote a work on syntax, according to the Supadma school, for the comprehension of little boys. Teaching of Supadma grammar was perhaps hereditary in the author's family.

Sultān Alā-ud-din Hussain Shāh of Bengal about 1500 A.D., destroyed the Kingdom of Kāmātpur. It then in-

cluded Dinājpur, Rangpur, Gauhāti and other districts. But out of its ruins, in a short time, owing to the pre-occupation of the Bengal Sultāns in other directions, rose the powerful Kingdom of Cooch Bihar.

Prayoga-ratna-mālā School.

One of the Rājās of Cooch Bihar in the latter half of the 16th century requested their court-paṇḍita Puruṣottama-vidyā-vāgīśa of Khāgḍā-bāḍī in Cooch Bihar to write a grammar. The paṇḍita wrote a number of kārikās and to explain these he wrote a grammatical work entitled Prayoga-ratna-mālā, in the year 1568 A.D. "गगनग्रह मनु शाके", that is, Śaka 1490 and this date seems to be the correct one and not 1772 as given in I.O. Catal. 895, because one of the ṭīkā-kāras Mahendra-śarmā-upādhyāya on the kṛt section, gives his date as "अर्काश्वदिङ्नागरसेन्दुशाके" that is, Śaka 1687 equal to 1765 A.D.

Puruṣottama was proficient in Pāṇini and Kātantra and he has tried to blend together the nomenclature of both these systems. He includes Kṣ in the Sanskrit alphabet and says he has done so only for mantras, that is, because the tāntrikas accepted the Kṣ as the last letter of the alphabet. He also says that he included that letter to show that he was not a slavish imitator of Pāṇini. In the same breath he says that the letters from A to Au may be called either Svara (kalāpa) or Ac (Pāṇini). Puruṣottama's grammar is not an elementary grammar, but a grammarian's grammar. It deals with many grammatical puzzles.

In the main, Puruṣottama has used the nomenclature of Kātantra and has taken examples from that grammar. In his time, the grammar of Candra used to be studied in Bengal. On several occasions he has quoted Candra. Thus, in para

773, he says, "चान्द्राः पुनः एतमेव सुपसुपैकार्थे इति सामान्य-समाससमाज्ञः." He quotes in para 806, Ratna-mati a commentary on Candra (our Catal. No. 4413). Following Candra he derives जम्पति and दम्पति from two indeclinables जम् and दम् meaning wife (para 852). In para 881, he says, "चन्द्रोपज्ञं असंज्ञव्याकरणम्", that is, the originality of Candra was that he had no Saṃjñās or definitions (तस्य संज्ञारहितस्य व्याकरणस्य प्रथमप्रकाशत्वम्).

Another grammarian whom he quotes occasionally is Subhūti. Puruṣottama is fond of quoting from Buddhist works; he quotes Tri-kāṇḍa-šeṣa; he mentions Mañju-śrī. He points out non-grammatical expressions from Buddhist works. "सो बुद्धः पातु युष्मान् व्यवगतकलुषो लोकनाथो मुनीन्द्रः।" Para 134. He names his chapters as Vinyāsas or dispositions.

The extent of its study.

The grammar is studied in Cooch Bihar, Jalpaiguri, Gaurīpura, Hākāmā, Salkacha Lakṣmīpura, Bijni, Habarā-ghāt, Kāmarūpa, Assam, Pāṅgū and other places.

Commentaries.

The whole of the work is accompanied by a very modern commentary by the editor of the printed edition Siddha-nātha Tarka-vāgīśa, entitled Gūḍha-prakāśikā. But it has other and older commentaries also. The edition printed under the patronage of the Cooch Bihar Rājās has, for the greater part of the work, a commentary named Prabhā-prakāśikā by Jaya-kṛṣṇa Bhaṭṭācāryya. For the taddhita chapter it has pañjikā by Jīveśvara Bhaṭṭācāryya; for the kṛt chapter it has kṛt-prakāśikā by Mahendra Bhaṭṭācāryya written in 1765 A.D. This edition of the work is very creditable to the Government of Cooch Bihar. The work has

been executed by Siddha-nātha himself, a commentator, with scrupulous care.

Recasts of Pāṇini.

Kātantra, Candra and Jainendra, cast Pāṇini's grammar, with additions and improvements by Kātyāyana and Patañjali, into the shade. Bharttṛ-hari in the 7th century re-introduced the study of Pāṇini by his commentary on the Mahā-bhāṣya, by his philosophy of grammar the Vākya-padīya, and some say, by his Bhāga-vṛtti too. But this is very doubtful. The study of Pāṇini was really restored not by his friends, the Brāhmaṇas, but by his enemies, the Buddhists, Jayāditya, Vāmana, Jinendra-buddhi, Maitreya-rakṣita and Puruṣottama-deva. What with Brahmanic and what with Buddhistic commentaries, the study of Pāṇini became very cumbersome, and so, it was thought desirable to recast the Aṣṭādhyāyī and give it a practical shape; that is, to evolve out of this vast literature, school books large and small. The smallest of these recasts is Rūpa-mālā by Vimala Sarasvatī composed about the beginning of the 11th century, as it quotes Bhoja who flourished in the earlier part of that century. Its sections are called mālās as Saṃjñā-mālā, Sarva-nāma-mālā, Niyata-liṅga-mālā, Chāndasa-mālā, Strī-pratyaya-mālā, Sarva-dhātu-mālā, Lakārārtha-mālā and so on. He adopts Pāṇini's nomenclature and Pāṇini's method of interpreting sūtras, and as it is an abstract of Pāṇini and its recast, it has a chapter on the Vedas also.

Then comes Rūpāvatāra by Dharma-kīrti. It was adopted in the grammatical curriculum of the educational institutions established by Rājendra-Coḍa, in the beginning of the 11th century. This emperor Rājendra-Coḍa raided Bengal about 1023 A.D., where he conquered the kings of

Dakṣiṇa Rāḍha, Uttara Rāḍha, Daṇḍa-bhukti, Saṅgha-koṭi and Vaṅga. It was he who established these educational institutions. He made provision for the subsistence of professors and students. Twenty-five students were assigned to each professor. The Ṛg-veda had three professors. The Taittirīya and the Vāja-saneya śākhās of the Yajur-veda had twenty-five students and one professor each. The Kauthumi-śākhā and the Jaiminīya-śākhā of the Sāma Veda had twenty-five students and one professor each. The Prabhā-kara school of Mīmāṃsā had twenty-five students and one professor. Rūpāvatāra grammar had twenty-five students and one professor. (*Ann. Rep. Epi.*, 1918, p. 146.) So Rūpāvatāra was composed some time before these institutions were established, say, in the latter half of the 10th century. Its sections are called avatāras; such as Saṃjñāvatāra, Saṃhitāvatāra, Avyayāvatāra, Strī-pratyayāvatāra, Kārakāvatāra, Samāsāvatāra, Taddhitāvatāra. Thus ends the first half of the work. The second half is called the Dhātupratyaya-pañcikā, though it ends with the word "Rūpāvatāraḥ samāptaḥ."

Both Rūpāvatāra and Rūpa-mālā omit many sūtras of Pāṇini, but they treat of the Vedic grammar though very slightly. They avoid all that is difficult even in classical Sanskrit. In the first half of the Rūpāvatāra, for instance, only 1426 sūtras have been included. Rūpāvatāra accepts the Śiva-sūtras of Pāṇini and generally accepts his nomenclature. It is in the form of a catechism. It gives examples first and then brings in Pāṇini's sūtras.

As the author of Rūpāvatāra is a Singhalese and Buddhist, he does not care much for the Vedic irregularities. It has been printed from Madras by Rao Bahadur M. Rangachari, M.A.

The Rūpāvatāra was current in many parts of India. Its MSS. have been discovered in Nepal, Travancore, Madras and other places.

The next recast of Pāṇini was prepared in the Andhra country by Rāma-candrācārya. It omits but few of Pāṇini's sūtras and treats of the Vedic grammar and Vedic phonetics, too. Rāma-candra's grandson Viṭṭhala writes a commentary on his grandfather's work. Both the grandson and the grandfather give a lot of information about themselves, their family, their literary works, their spiritual descent from gurus and so on. This is one of the few instances in which authors of Sanskrit works are not reticent about giving the history of their family.

Rāma-candra has a chapter on the Vedic grammar and Vedic phonetics. But, he seems to have rejected many difficult rules of Pāṇini. He was liberal enough to admit the opinions of other schools of grammar also, for instance, Kātantra and Candra which, in many cases, differ from Pāṇini.

Date of Prakriyā Kaumudī.

Sir R. G. Bhandarkar's date 1450 A.D., has been accepted by the editor of the Prakriyā-prakāša in the Bombay Sanskrit Series, though from the date of one of his MSS. he says it was written in the fourteenth century. The editor of the Rūpāvatāra in his Sanskrit preface accepts the same date. Eggeling, also, apparently accepts the same date but in his Catal. No. 621 he raises an objection stating that Rāma-candra composed and Viṭṭhala's father Nṛ-siṃha commented upon the Kālanirṇaya, a work placed by Colebrooke in about 1243 A.D. (*Miscellaneous Essays*, Vol. II, p. 379, Note.) That note runs thus:—

"Rāma-candra, who in the Kāla-nirṇaya states the quantity of precession as amounting to 12°, and reckons the precession at a minute of a degree a year, seems also to have followed the same authority. He may, therefore, have written about sixty years subsequent to the date of the Karaṇa-kutūhala; or Saka, 1165. This ascertainment of the age of Rāma-candrācārya is a step towards investigating the age of writers in other branches of science, who have quoted this author, and who are cited by him. They are numerous."

Eggeling under Catal. No. 614 says "According to a note, by Colebrooke, on the first leaf, Vīreśvara Śeṣa, then living at Beneras, was reputed to be a descendent of the author of the Prakriyā-kaumudī, and stated his own genealogy as follows :—

Rāma-candra paṇḍita.
Nṛ-siṃha paṇḍita.
Nārāyaṇa paṇḍita.
Cakra-pāni paṇḍita.
Vīreśvara paṇḍita.
Śambhu paṇḍita.
Gopāla paṇḍita, and then
Vīreśvara paṇḍita himself."

Thus I have stated in full, all the theories about the date of Rāma-candra, the author of the Prakriyā-kaumudī, by competent scholars of modern times, and I think, Sir R. G. Bhandarkar's date, cannot stand for the following reasons :—

(1) In the 15th century the whole of the Andhra country was in a tumult. The Hindu Rājās of Warangal had constantly to fight with the Bahmanis. Ahmed Shāh Bahmani, in 1424 A.D., sacked Warangal and killed the

last of the Kākateya kings. Though the Muhammadans could not conquer and annex the whole of the Andhra country, it was always in a tumult till the Kutub-shāhis in 16th century finally put an end to Hindu independence in that part of India. That was not the century in which a work like Prakriyā-kaumudī could be composed.

(2) If what Mahāmahopādhyāya Vindheśvarī-prasāda Daube of the Saravatī-bhavana of Benares wrote to me is true, a manuscript of Prakriyā-kaumudī was copied in 1420 A.D.

(3) Rāma-candra had written three works, Kāla-nirṇaya, Prakriyā-kaumudī and Vaiṣṇava-siddhānta-dīpikā. Writers of Kāla-nirṇaya generally indicate the date of their composition in their book. In fact, they commence their calculation of time from the commencement of writing their work and if Rāma-candra states the quantity of precession as amounting to 12° and reckons that precession at a minute of a degree a year, he seems to have followed a principle accepted by Hindu astronomers. The Karaṇa-kutūhala, written in Śaka 1105 calculates the quantity of precession at 11°, so between Karaṇa-kutūhala and Rāma-candra there is a difference of one degree, that is, 60 minutes, that is, 60 years. So Rāma-candra must have flourished in Śaka 1165, that is, 1243 A.D. This will make the copying of a MS. in 1420 possible.

(4) Against this theory, stands the statement of Śeṣa Vīreśvara, that he was eighth in descent from Rāma-candra. But eight generations would not take Rāma-candra even to the 15th century. Eight generations would be three centuries and three centuries before Colebrooke would be 1510 or thereabout.

(5) In his introduction, page xlv to the Prakriya-kaumudī, K. P. Trivedī writes the following :—

" Rāma-candra, Viṭṭhala and Hemādri.—The Prasāda and the Prakriyā are quoted by Hemādri in his commentary on रघुवंश (vide 15-69. प्रक्रियाप्रसादे वामति युवामित्यर्थे and p. 311 of the text and रघु० १२-२६. प्रक्रियाकौमुद्यां च भजनादद्दार्च्छमात्रं विवक्षितं न स्त्रीत्वम् इति " and p. 584 of the text). It is clear from this that Rāma-candra lived before Hemādri, a predecessor of the commentator Malli-nātha, who is assigned to the fourteenth century. This confirms the conclusion that our author flourished in the fourteenth century. "

Does this statement confirm the conclusion that Rāma-candra flourished in the 14th century, that is, between 1300 and 1400 ? It does not. Mallinātha's son was the court paṇḍita of the last king of Warangal. Malli-nātha therefore belonged to the latter part of the 14th century, and Hemādri his predecessor (if he is not the great Hemādri the friend of Vopa-deva) must have flourished at least in the first half of the 14th century. Even then if Hemādri quotes Viṭṭhala and Rāma-candra, they must go to the 13th century, that is, Viṭṭhala in the latter part and his grandfather Rāma-candra in the earlier part of the century. So Colebrooke's calculation, that he flourished in 1243 A.D. stands as correct.

This refutes another theory of Prof. K.P. Trivedī that the Kāla-nirṇaya commented upon by Rāma-candra is simply Mādhava's work on kāla, and Mādhava is well known to have flourished in the latter half of the 14th century, and cannot be commented upon by Rāma-candra. There are many other works entitled Kāla-nirṇaya, for instance, the Kāla-nirṇaya by Jīmūta-vāhana, in Bengal, who flourished in the 12th century.

(6) The date of Rāma-candra Bhaṭṭācārya, has been accepted by scholars, as the middle of the 15th century, from a statement in Sir R. G. Bhandarkar's report on the search of Sanskrit MSS. in the Bombay Presidency, in the year 1883–84. He says in page 60 of that report, "There is a manuscript of the Prakriyā-kaumudī in the collection belonging to the old Sanskrit College of Poona (No. 324) which also bears a double date, *viz.*, 1583 Saṃvat and 1448 Śaka or 1527 A.D. But the lines in which the date is given run thus:—"On Tuesday the 13th of the light half of the month of Bhādra-pada, the current year being Saṃvat 1583 and Śaka 1448, (this) was transcribed at Nandi-giri by Rāma-candrācārya-sūta-sūta-sūta. Between the sū and the ta of the second sūta we have some letter, but there is a mark indicative of erasure on it, and the usual upper horizontal stroke is wanting which shows that the letter is not to be read. Thus then that manuscript was transcribed in 1527 A.D. by the son of the son of the son of Rāma-candrācārya, *i.e.*, by his great-grandson. The Rāma-candrācārya spoken of, must be author of the Prakriyā-kaumudī, for if he had been another person different from the author, some distinguishing particulars would have been given about him. Besides, the Nandi-giri where the manuscript was copied, is the same as Nander situated on the Godāvarī, in the territory of the Nizam; and the country surrounding it corresponds to the Andhra-deśa in which, as we are told in the Praśastis, the family lived. If, therefore, a great grandson of Rāma-candrācārya lived in 1527 A.D. Rāma-candrācārya himself must have lived about 1450 A.D." (Appendix III, UU.) This makes four generations live within 77 years!!!

At the end of the extract UU, Sir R. G. Writes:—

"No. 324 of Viśrāma-bāga Collection, Prakriyā-kaumudī.

प्रक्रियाकौमुदी ।

श्री स्वस्ति श्री संवत् १५८३ वर्षे शाके प्रवर्तमाने भाद्रपदमासे शुक्लपक्षे त्रयोदश्यां तिथौ भौमदिने नंदिगिरौ श्रीरामचन्द्राचार्य सुतसुतसुत लेखि ॥ "शुभं भवतु ॥ कल्याणमस्तु" ॥

Sir R. G. does not copy the scribe's description properly. He should have written it as he has described in his report page 60. Sūta, Sū....ta Sūta or he should have given a facsimile of the writing. I am disposed to think that it is Sūta....Sūta Sūta, *i.e.*, a descendant of the author and not exactly his great-grandson.

I have, however, got in my copy of this report of Sir R. G. facing page 60 a paper in which M. M. Paṇḍit Vindheśvarī-prasāda, librarian of the Benares Sanskrit College Library, gives the information that a MS. of P. K. was written in 1420 A.D.

प्रक्रियाकौमुदी सेयम् रामचन्द्रप्रकाशिता ।

असद्वचस्तमो बध्यात् सच्चकोरप्रिया चिरम् ॥

श्री संवत् १४७६ वर्षे फागणसुदि भौमे । लिखितम् ।

K. P. Trivedī says, in page xxx of his introduction to the edition of the Prakriyā-kaumudī "The earliest MS. of Prakriyā-kaumudī in the Government Sanskrit College, Calcutta, is dated Saṃvat 1493, equal to 1436 A.D."

In the Calcutta Sanskrit Association, option has been given for Prakriyā-kaumudī-vyākaraṇa and the work is taught in Orissa. The Cāṅgu-sūtra too, has been tacked to the Prakriyā-kaumudī and it seems to have some circulation yet.

There are two commentaries which are prominent on this system of grammar. One is Prasāda by Viṭṭhala,

the grandson of Rāma-candra, and the other by Kṛṣṇa of the Śeṣa family who flourished in the 16th century and had some influence in the court of Akbar. Vīra-vala and Toḍara-malla seems to have patronised him. He was not only a grammarian but a poet and a dramatist too. His drama *Kaṃsa-badha* was enacted before Giri-dhārī son of Toḍara-malla, and his Prakriyā-prakāśa was written at the request of Vīravala for the education of his son Kalyāṇa (I.O. Catal. 622-24).

Viṭṭhala in his Prasāda gives the following genealogy of his family for several generations :—

- Avimukta of the Kauṇḍiṇya gotra
  - Anantācārya
    - Nṛ-siṃha
      - Gopālācārya
      - Kṛṣṇācārya
        - Nṛ-siṇha
        - Rāma-candra (author of Prakriyā-kaumudī)
          - Nṛ-siṃha
            - Viṭṭhala.

Thus from Viṭṭhala we know six generations of his ancestors. Each one of his ancestors was a profoundly learned man, and they were educated under famous gurus of their generation. They were Vaiṣṇavas, but as Brāhmaṇas they learned the Vedas also. They were astronomers and smārtas They were proficient in different systems of Hindu philosophy, specially the Pañca-rātra system. Rāma-Candra's father Kṛṣṇācārya expounded Sūtra-vṛtti in the

court of Rāma. K. P. Trivedī gives an exhaustive account of the seven generations of paṇḍitas in his introduction. But that account is to be found in Sanskrit in the prologues and epilogues of Rāma-candra's and Viṭṭhala's works.

Besides Viṭṭhala and Kṛṣṇa, there is another commentary also on the Prakriyā-kaumudī, Tattva-candra by Jayanta, son of Madhu-sūdana, a native of Prakāśapurī on the Tāptī. He seems to have followed Kṛṣṇa-paṇḍita and written his commentary in the 17th century (I.O. Cat. No. 625).

Two other commentaries are mentioned by Burnell, one by Vāraṇā-vaneśa Śāstrī called Amṛta-smṛti and the other by Viśva-karmā Śāstrī son of Dāmodara called Sat-prakriyā-vyākṛti.

The last and the most important recast of Pāṇinī is the Siddhānta-kaumudī by Bhaṭṭoji-dīkṣita. This work has the widest currency of Sanskrit grammars. The exact date of its composition is not known; but the commentator on Bārāṇasī-darpaṇa, a poem on Benares in eleven cantos (L. 765) tells us, that he obtained purity of speech from Bhaṭṭoji-dīkṣita and his son whose name as a Sannyāsī was Rāmāśarma. A pupil of Bhaṭṭoji wrote a work on Siddhānta-kaumudī in 1636. Bhaṭṭoji's work was therefore written in the later years of the 16th century.

Nārāyaṇa-bhaṭṭa was born in March 1514; (*Indian Antiquary*, January 1912 p. 7–13) he obtained the title of Jagad-guru in 1572 A.D. from Akbar. At Benares he was the head of the paṇḍitas of the place. After his death his second son Śaṅkara-bhaṭṭa became the head. Bhaṭṭoji-Dīkṣita was a pupil of this Śaṅkara-bhaṭṭa. He was also

himself, was written on it, and there the date of the original is given as Saṃvat 1698, equal to 1641 A.D., (*vide* L. 765) and the commentator salutes Bhaṭṭoji Dīkṣita and Rāmāśarma as his gurus. So the commentary on Amarakoṣa and the renunciation must have taken place before that date.

His gurus.

Bhaṭṭoji was early educated under two of the most prominent men of the 16th century; one was Śaṅkara-bhaṭṭa, the son of Nārāyaṇa-bhaṭṭa, on whom Akbar conferred the title of Jagad-guru. Śaṅkara-bhaṭṭa in a historical work entitled Gādhi-vaṃśānu-carita, speaks of Bhaṭṭoji Dīkṣita as one of his pupils. Perhaps, Bhaṭṭoji learnt from him Mīmāṃsā and Smṛti, in which Bhaṭṭoji wrote several works which are still current. His other guru was Śeṣa-kṛṣṇa, the commentator of Prakriyā-kaumudī. Śeṣa-kṛṣṇa was a very proud man; proud of his learning and proud of his position in society. He most probably lived at Delhi. Of the two great commentators of Prakriyā, Viṭṭhala was mild, modest and very respectful, while Śesa-kṛṣṇa was the very reverse of it. Śeṣa-kṛṣṇa's commentary, the Prakriyā-prakāśa, had a wide currency as he was patronised by Vīra-vala and Toḍara-malla, two prominent Hindu ministers of Akbar. But Bhaṭṭoji was not very respectful to his guru and specially to Śeṣa-kṛṣṇa whom he severely criticises and whose work he eventually ousted from currency in Northern India.

The whole of the 17th century was rather an exciting time among the grammarians. Śeṣa-kṛṣṇa and his family and followers abused Bhaṭṭoji Dīkṣita and Bhaṭṭoji Dikṣita's family and followers retorted. About the middle of the century Paṇḍita-rāja Jagan-nātha, the Sanskrit teacher of Dārā S̲hikūh, abused Bhaṭṭojī as an ungrateful pupil who after receiving a complete knowledge of grammar from

Śeṣa-kṛṣṇa, refuted him not in very respectful terms, in his Manoramā. Jagan-nātha who received his knowledge of grammar from Śeṣa-kṛṣṇa's son wrote a defence of his guru's family in a work which he abusively terms Manoramā-kuca-mardana, in which he severely criticises Manoramā, Bhaṭṭojī's own commentary, on his Siddhānta-kaumudī. Jagan-nātha was also a resident of Delhi and after the beheading of Dārā, retired to Jaya-pura and there wrote not only on Jyotiṣa, but on many other subjects. The Benares paṇḍitas however, triumphed and their works are now the best known works in Sanskrit grammar, while the Delhi paṇḍitas shared the fate of the Mughal Empire.

Bhaṭṭoji Dīkṣita was not so liberal as Rāma-candra. He would not tolerate any opinion expounded or any new facts of the language noted by the Buddhist commentators of Pāṇini. He discarded them all as a-Pāṇīneya, *i.e.*, not sanctioned by Pāṇini, and as Bhāṣya-viruddha, or as contradicting the opinions of Patañjali. Rāma-candra left out many difficult sūtras of Pāṇini but Bhaṭṭojī left out none. Bhaṭṭojī accepted the arrangement of Vopa-deva and he marshalled Pāṇini's sūtras strictly according to that arrangement, while Rāma-candra had to make his own arrangement as he came before Vopa-deva.

As I have said before, Bhaṭṭoji wrote a commentary on the Mahā-bhāṣya entitled Śabda-kaustubha, so he had a deeper insight into the "Great Commentary" than men living in his time. He always supported the orthodox view of Patañjali, Bharttṛ-hari and Kaiyaṭa and had scant courtesy for Jayāditya, Vāmana, Jinendra-buddhi, Haradatta and others.

Siddhānta-kaumudī means a collection of decisions by the best grammarians while Prakriyā-kaumudī meant the

process of learning grammar. The difference of the object of the two authors is apparent from the names of the works. Bhaṭṭoji's work was meant to be a standard work for educational purposes. He had therefore to write two commentaries on that work for scholarly purposes of different degrees, one is called Bāla-manoramā and the other Prauḍha-manoramā. But all efforts of Bhaṭṭoji would have been futile, had he not written a commentary on the Mahābhāṣya followed by a short work on the philosophy of grammar, and had he not been followed by a galaxy of great authors supporting him in all that he did. The first great man was his own nephew who wrote a commentary on his 71 Kārikās on philosophy of grammar and expounded the principles in a great work entitled Vaiyākaraṇa-bhūṣaṇa. His grandson Hari Dīkṣita wrote the Śabda-ratna, a commentary on Bhaṭṭoji Dīkṣita's Prauḍha-manorama.

The greatest supporter of Bhaṭṭoji Dīkṣita, however, was Nāgojī Bhaṭṭa, a pupil of Hari Dīkṣita, who commented upon all his works and the works of his school. He had a long life and lived more than 100 years and died in 1775, on the day when Warren Hasting's life was in jeopardy on account of the Benares revolt.

I have already spoken of the commentaries on Śabda-kaustubha by Bhaṭṭojī as a commentary on the Mahā bhāṣya and of the sub-commentaries by Nāgojī and his pupils on the Siddhānta-kaumudī. Nāgojī wrote the Śabdendu-śekhara, in two recensions, the Vṛhat and the Laghu. They are full of information, but they are written in the style of modern Naiyāyikas which is rather difficult of comprehension. The Pari-bhāṣās used by Bhaṭṭoji were explained, or as they say, cleared by Nāgojī, in his Pari-bhāṣendu-ṣekhara. Nāgojī's books were in their turn ex-

plained by Vaidya-nātha Pāya-guṇḍe, his chief disciple, belonging to the Mahrāṭṭā Colony at Benares.

Commentaries on Siddhānta-kaumudī.

Rājendra-lāla in L.G.R. p. 121, gives the following list of commentaries on the Siddhānta-kaumudī.

"The oldest commentary is the Prauḍha-manoramā by the author himself. The second is Tattva-bodhinī of Jinendra Sarasvatī. The third is Śabdendu-śekhara, with its abridgement the Laghu-śabdendu-śekhara by Nāgojī-bhaṭṭa. The fourth is Vaiyākaraṇa-siddhānta-ratnākara by Rāma-kṛṣṇa-bhaṭṭa. The fifth is the Subodhinī by Jaya-kṛṣṇa-bhaṭṭa. The sixth is Saralā by Tārā-nātha Tarka-vācaspati. These commentaries again are accompanied by glosses on them, that is, the Śabda-ratna by Hari Dīkṣita on Manoramā, second the Laghu-śabda-ratna an abridgement of the last, third the Bhāva-prakāśikā by Vaidya-nātha Pāyaguṇḍe being an exposition of Hari Dīkṣita's commentary and fourth the Cidasthi-mālā by the said Vaidya-nātha, being a commentary on the abridged gloss of Nāgeśa."

Rājendra-lāla says that Rāma-kṛṣṇa-bhaṭṭa's commentary, the Siddhānta-ratnākara is written in such an easy style that it deserves wider circulation than it has.

Jaya-kṛṣṇa's commentary does not cover the whole field of Siddhānta-kaumudī but takes in only the Vaidika grammar and Vaidika phonetics and along with them the Prāti-śākhya and the phiṭ-sūtras.

Abridgements of Siddhānta-kaumudī.

Bhaṭṭojī Dīkṣita had a disciple named Varada-rāja, who made three abridgements of his work, Madhya-siddhānta-kaumudī, Laghu-siddhānta-kaumudī and Sāra-

siddhānta-kaumudī. The Madhya is of considerable extent and is intended to impart not only an elementary but a fully working knowledge of the language. The Laghu is intended for beginners and the Sāra is an absolutely elementary work current at present at Mithilā and Purnea. All these abridgements retain the sūtras of Pāṇini, only fewer and fewer in number, but arranged almost in the same order as in the Siddhānta-kaumudī. The Laghu and Sāra do not mind much about the Vaidika grammar and Vaidika phonetics and all the three discard anything that is difficult and minute. The commentary on the Siddhānta-kaumudi by the author himself is called Manoramā. The Madhya has a commentary called Madhya-manoramā. It is simply an abridgement of the Prauḍha-manoramā as far as it relates to the sūtras of the Madhya. The commentary is by Rāmacandra Sarmā, who wrote it at the request of Sivānanda Bhaṭṭa or Sivānanda Gosvāmī and it was dedicated to Vidyā-nivāsa, the most prominent Paṇḍita of Bengal at the time of Akbar, and who was perhaps the guru of the author.

Another abridgement of the work is Sabda-śobha (Leipzic Catal. 760) by Nīla-kaṇṭha-kavi, a direct disciple of Bhaṭṭoji Dīkṣita. The father of the kavi was Janārdana Sukla and the mother, Hīrā. His Mother's father was Vācācāryā. The work was composed in Saṃvat 1693, that is, A.D. 1636. From this fact Belvalkar supposes that Bhaṭṭoji lived at 1630 A.D. This sort of calculation, I believe, is wrong. Bhaṭṭoji in order to write so many works in grammar, Smṛti and Mīmāṃsā must have lived a long life, and he was a student of Saṅkara-bhaṭṭa and Seṣa-kṛṣṇa. Seṣa-kṛṣṇa wrote his Prakriyā-prakāśa for the benefit of Kalyāṇa, the son of Vīra-vala who died in 1586 and Saṅkara was teaching, I believe, from 1570 or earlier. The work Sabda-

sobhā has been found at Dacca written by a Jaīna yati named Vādāna-nisāna-gani. The work is a very short one but it gives a complete idea of what a Sanskrit grammar should be.

Minor schools of grammar.

The minor schools of grammar for the last five or six hundred years are full of interest. They show the direction in which the intellectual activities of the Indian literary classes were directed. With the loss of political power, Sanskrit ceased to be the court language, and even the language of the higher classes of the society. But the Brahmins wanted to conserve Sanskrit language, literature and culture. They had no time, no leisure and no inclination for deeper study of Sanskrit as a language. They, therefore, began to write short and easy works of grammar to give the people a working knowledge of that language. The Sārasvata-sūtras, seven hundred in number, seem to be the earliest manifestation of this tendency. But the tendency continued for centuries and produced many schools of short grammars. Of these grammars a number are mere sectarian works. Vopa-deva in the 13th century in his Mugdha-bodha gave a sectarian turn by taking all examples from the names of Viṣṇu and Śiva whose identity he believed in. But he was outdone in the 15th and 16th centuries, by the followers of Caitanya. These not only took all examples from the names of Hari but the numerous names of Hari afforded them an opportunity of selecting even the technical terms of grammar from these.

Caitanya founded a colony of learned men at Vṛndāvana. There in the seclusion of the forests they wrote a large number of works; principally on bhakti or devotion to Hari, and commentaries on the Bhāgavata, their standard

work. But they did not neglect other branches of knowledge. They wrote Vaiṣṇava smṛti, history of Vaiṣṇavism and Vaiṣṇava literature, not only in Sanskrit but in the vernaculars also.

One of the principal followers of Caitanya, Rūpa Gosvāmī, left the service of Allauddin Husain Shāh of Bengal and became a sannyāsī and a Vaiṣṇava. Among other works he wrote a grammar entitled Hari-nāmāmṛta. His dictum was that the name of Hari taken even in jest leads to heaven, so he thought of taking the name of Hari through the means of grammar. His Hari-nāmāmṛta is mentioned by Rājā Rājendra-lāla Mitra in his L.G.R. and the Rājā had great opportunities of knowing works on Vaiṣṇava literature. But the Hari-nāmāmṛta vyākaraṇa which is current even up to the present day was by Rūpa's nephew Jīva Gosvāmī written about the middle of the 16th century. His nomenclature is derived from the names of Hari, for he would not say hrasva but Vāmana for it, the Dwarf incarnation of Hari; nor he would say dīrgha but Puruṣottama; he substituted Tri-vikrama for pluta. So in reading the grammar one cannot help uttering the name of Hari at every step. The Vaiṣṇavas studied grammar but they showed their devotion to Hari even there. The Vaiṣṇavas are so fond of this work that they made the Calcutta Sanskrit Association adopt the Hari-nāmāmṛta as an optional subject in grammar for the examination of Vaiṣṇava candidates.

Rājā Rājendra-lāla Mitra says that the Vaiṣṇavas of Bengal had another grammar entitled Caitanyāmṛta, with an anonymous commentary; and as I have said, the Rājā had great opportunities of knowing Vaiṣṇava works (L.G. R. p. 163).

Following the example of the Vaiṣṇavas, the Śaivas made a grammar of their own, precisely with the same object of taking the name of Śiva while studying grammar. It is Prabodha-prakāśa by Vala-rāma Pañcānana who, Rājendra-lāla thinks, was a Bengali and a Brāhmaṇa; but the time and place of composition is not known. The book has some kārikās and some sūtras. The vowels are designated Śivas, the consonants, Haras, the surds are Rudras, sonants, Bhaga. The sandhis are divided into three sections, Śakti-sandhi-pāda, Śiva-sandhi-pāda and Visarga-sandhi-pāda. It has Śaktyanta-puṃ-liṅga-pāda; Śaktyanta-strī-liṅga-pāda; Śivānta-puṃ-liṅga-pāda, Śivānta-strīliṅga-pāda. Colebrooke says this is an original work not dependent on any particular system of grammar.

Many wealthy persons would not like that their children should study old grammars and should spend much time in their study. So they directed their paṇḍitas to write new grammars according to their direction. Thus many short treatises on grammar were written throughout India. During the reigns of Jehāngīr and Shāh Jehan there was a Chauhān Rājā at Patna, whose name was Vijjala or Vaijala, and he had four parganas as his jaigir. Following the example of Vidyā-pati and of Vijjala's ancestor Vikramāditya, he got one of his paṇḍitas Jagamohan to write a Sanskrit gazetteer of Eastern India entitled Deśāvalī-vivṛti. He had a son named Hīrā-dhara. For the education of Hīrā-dhara in Sanskrit he wrote a short grammar, entitled Prabodha-candrikā, throughout in anuṣṭup metre. His object was to preach the glory of Rāma. It has the following sections:—Vibhakti-candrikā Tyādi°-; Kāraka°-, Samāsa°-, Taddhita-o; Sandhi°-.

Another such work is Bhāva-siṃha-prakriyā, an ele-

mentary grammar by Bhaṭṭa Vināyaka, son of Bhaṭṭa Govinda-sūri written for the education of Bhāva-siṃha, the eldest son of Medinī-rāṭ. The object of the grammar seems to be the glorification of Rāma. It takes the Śiva-sūtras of Pāṇini and many of Pāṇini's sūtras with slight alteration.

Bhāva-siṃha-prakriyā.

Some of these grammars are declared to be elementary by their names, such as, Druta-bodha, Āśu-bodha, Śuddhāśu-bodha, Śīghra-bodha and so on.

The Druta-bodha has a history. During the 17th century, there lived, at Pātil-pāḍā near Jamga, in the district of Burdwan, a very learned man of the Vaidya caste named Bharata Mallika. His position in his caste was very high. His ancestor was Hari-hara Khan who obtained the title of Khān from the Sultanas of Bengal. His father was Gauraṅga Mallik. They were all physicians by caste and Bharata Mallika's decendants are to be found in Calcutta and its vicinity. Bharata Mallika was a staunch follower of Mugdha-bodha. He wrote commentaries on standard Kāvyas called Mugdha-bodhinī. He wrote a grammar entitled Druta-bodha. It was to all intents and purposes an abridgement of Mugdha-bodha. Rājendra-lāla Mitra speaks of a commentary on it by the author himself entitled Druta-bodhinī (L.G.R., pp. 20 and 22). Not satisfied, even with this, he made even a shorter abridgement, entitled Prasiddha-pada-bodha. It is the shortest Sanskrit grammar that has yet come to our notice. It was printed in the early part of the 19th century. As Mugdha-bodha was the grammar largely studied on both sides of the Hooghly, Bharata Mallika wielded very great influence, wherever that grammar was studied. But in his Druta-bodha, Bharata Mallika did not

scruple to take advantage of the neighbouring schools of grammar, Kātantra, Saṃkṣipta-sāra and Supadma. It was compiled under the patronage of Kalyāṇānanda, son of Gaja-malla and grandson of Trailokya-candra, a local Zamindar, who claimed descent from the Solar race.

Āśubodha.

Another abstract of Mugdha-bodha, was written by Rāma-Kiṅkara Sarasvatī. But it has outdone Mugdha-bodha in its monosyllabic nomenclature. Svara is named ca; hrasva is lu; dīrgha is ru; vowels proceeding from the same organ of speech are named sa; e, ai, o, au are collectively called ga; consonants from ka to kṣa are vya; the vargas are ba; and so on. It has sūtras, it has kārikās, and it has a vṛtti (I.O. Catal. 908).

Śuddhaśu-bodha Vyākaraṇa.

The author is Rāmeśvara. Most likely it was composed in 1701 A.D. It is an elementary grammar and does not use much complicated grammatical nomenclature (I.O. Catal. 909).

Śīghra-bodha.

Śīghra-bodha by Śiva-prasāda takes help both from Mugdha-bodha and Kātantra. Its object is quick comprehension of grammar and a working knowledge of the language (I.O. Catal. 910).

Jñānāmṛta.

Jñānāmṛta, by Kāśīśvara son of Rāma-nārāyaṇa and Bhavānī was composed in Śaka 1660 equal to 1738 A.D. It is an ordinary elementary work of no special merit (I.O. Catal. 905).

Pada-candrikā (I.O. Catal 903).

Pada-candrikā is a metrical grammar with a vṛth. The author is Kṛṣṇa, son of Śeṣa-nṛsiṃha-sūri. His patron was Narottama. The object of the work is easy comprehension of

young men of tender age. The author says that those who study this work need not trouble themselves with the sūtras of Pāṇini with the vṛtti like Kāśikā, iṣṭis by Patañjali, vārtika by Kātyāyana and compilations of the Pāṇini schools. Is he the same man who wrote the Prakriyā-prakāśa ?

Prakriyārṇava.

Prakriyārṇava in aphorisms and their explanations by Madana-pañcānana. The author takes help from Mugdha-bodha and Kātantra (I.O. Catal. 904).

Rāma-nārāyaṇa Bhaṭṭācāryya-cakravarti, son of Kṛṣṇa-rāma has written an abridgement of the Saṃkṣipta-sāra entitled Kārikāvali. The author has included kṣa in the alphabet, but he has not followed the arrangement of subjects of that grammar. It is the arrangement of Mugdha-bodha rather. He has separate chapters for cerebral ṣa and cerebral ṇa. He has split up the conjugation not according to the gaṇas but according to the changes undergone by different members of the root, such as the reduplication, expansion, etc. The author's son Rama-prasāda writes a commentary on his father's work (I.O. Catal. 900–901).

During the early part of the 16th century, Yādavendra Chaudhuri established a semi-independent Zamindari, at Khānā-kula about 50 miles to the west of Howrah. Taking advantage of the wars between the Rājās of Orissa and the Sultans of Gauḍ, he increased his influence and importance. He induced Nārāyaṇa Banerji to settle at Khānā-kula by a grant of land. Yādavendra had very nearly finished the construction of an ornamental temple for Gopī-nātha whom he worshipped. But he could not consecrate the temple as he was suddenly attacked by the Sultan's army. But his successor Vaṃśīdhara, managed somehow to keep his

Zamindari intact. He had a court in which Nārāyaṇa was the chief Paṇḍita. Khānā-kula was made something like a seat of learning. Nārāyaṇa wrote many works on Smṛti and he wrote a work on grammar entitled Sārā-valī. It was to all intents and purposes an abridgement of the Saṃkṣipta-sāra even in the arrangement of its subjects.

Pārijāta-vyākaraṇa.

Pārijāta-vyākaraṇa, an easy Sanskrit grammar in anuṣṭup metre, is by Rāma-hari. Of elementary grammars, it is one of the best. It has few nomenclature and no pratyāhāra. It inclines rather to the Saṃkṣipta-sāra.

Ratnāvatī.

Ratnāvatī is a metrical grammar for juvenile students, in about 800 slokas, it goes over all the topics of ordinary Sanskrit grammar.

Dīpa-vyākaraṇa.

Dīpa-vyākaraṇa is an elementary grammar with a few short aphorisms. It has no saṃjñā and no pari-bhāṣā. It goes over the same ground as the Mugdha-bodha. The author is a Sannyāsī, named Cidrūpāśrama, who styles himself a Parama-haṃsa-parivrājakācārya.

In L.G.R. page 132 there is a list of elementary grammars of which the following have no description.

(1) Ulkā.
(2) Laghu-bodha.
(3) Divya.
(4) Padāvalī.
(5) Caitanyāmṛta.
(6) A commentary to 5.

Sometimes Paṇḍitas tried to impart a working knowledge of Sanskrit by means of conversation, and they have written works in conversational Sanskrit.

(1) Gīrvāṇa-pada-mañjarī by Varada-rāja Bhaṭṭa. The scene is laid at Benares. The conversation is between a mendicant and a householder. They talk about their daily work in Sanskrit.

अद्य मया स्नानार्थं गन्तव्यम्। शीघ्रं तर्हि गन्तव्यम्। पाकस्तु जातः। कति ब्राह्मणा भोजनार्थमानेयाः? एकमेव ब्राह्मणमानय। स्नानसामग्री तर्हि दातव्या। जलपात्रं ग्राह्यं कुशा ग्राह्या, तिलाः ग्राह्या, स्वपात्रं ग्राह्यं, तिलकसाधनं ग्राह्यं, शुद्धवस्त्रं ग्राह्यं उत्तरीयं ग्राह्यम्।

(2) Pradīpa by Kāśī-nātha. The scene is led at Hari-pāla, District Hughli. Kāśī-nātha received his education in Hindu law and rituals from Rāma-candra Deva-śarmā, and in other subjects from Siddhānta-vāgīśa. He had commenced teaching and took the conversational method of teaching grammar.

LEXICOGRAPHY.

Three groups.

Lexicographical works in Sanskrit may be divided into three groups (1) synonymous (2) homonymous (3) and dealing with genders. But they often overlap each other and make it difficult to distinguish one group from another.

Three periods.

Historically the lexicographical literature in Sanskrit may be divided into three periods (1) Pre-Amara, (2) Amara with its modifications, commentaries, and appendices (3) Post-Amara.

Pre-Amara period. Nighaṇṭu.

The oldest lexicography in Sanskrit is the Nighaṇṭu, it is called Samāmnāya, that is, it had to be memorised by every Brahmin. It is the outcome of the habit of ancient Indian ṛṣis of indexing. They indexed synonyms of different things and animals and put them together; thus was the Nighaṇṭu formed. It is a dry string of words with no subjects or predicates. It has not been given even the attraction of a versified form, it is in dull prose. It is divided into five chapters. "The first three being arranged in synonymous groups of nominal as well as verbal basis, the fourth containing lists of inflected words whose meaning are to be determined from the context and the fifth, lists of different deities."

Yāska's Nirukta.

Yāska's Nirukta is said to be a commentary on the Nighaṇṭu. It gives the meanings and derivations of vedic words, and in the course of their explanation gives traditional, theological and

philological information of the highest value. It contains 12 chapters, divided into two groups, Pūrva-ṣaṭka and Uttara-ṣaṭka. It has a pariśiṣṭa, too. Some divide it into two chapters, others say that there is only one chapter. Each chapter is divided into five to seven pādas. The number of khaṇḍas in the whole work is 480 and the number of pādas is 57.

Commentary of Nighaṇṭu by Devarāja Yajvā.

The Bibliotheca edition of the Nirukta in 4 volumes contains the text of both the Nighaṇṭu and the Nirukta. Nighaṇṭu has the commentary of Deva-rāja Yajvā, son of Yajñeśvara, native of a suburb of Raṅgeśapurī in Dakṣiṇāpatha. As the author quotes from Bhoja, Kṣīra-svāmī and Uvaṭa, he seems to belong to the 12th century. He studied a large number of Veda-bhāṣyas current in Southern India and a number of works on Pāṇini. He seems to have supplied all that was wanting in Yāska's Nirukta in explaining the Nighaṇṭu.

Durgācārya's commentary on Nirukta.

The Nirukta in that edition is accompanied with the commentary of Durgācārya. He styles himself Bhagavat and says that he lived in Jambū-mārgāśrama. He seems to have come after Deva-rāja Yajvā.

The age of Nirukta.

Yāska, the author of the Nirukta, seems to have preceded Pāṇini as his classification of words is crude and primitive into 4 parts of speech, nāma, ākhyāta, upa-sarga and nipāta while that of Pāṇini is logical and refined, into subanta and Tiṅanta. His idea of upa-sarga is very rudimentary. The twenty particles pra, parā, etc., have under different circumstances received different names in Pāṇini; when joined

with verbs they are upa-sargas, when joined with nou
they are called gatis, while modifying the inflections
words they are called karma-pravacanīyas. These refine
definitions are not to be found in the Nirukta (see m
Magadhan literature p. 30). In Vedic literature upa-sarg
are often placed at a distance from verbs; all this shov
that Pāṇini is posterior to Yāska. How much posterior,
is difficult to say, but two hundred years, I think, wou
not be too much. Yāska does not mention Pāṇini, does n
use his nomenclature and does not know of the rules
interpretation of sūtras; while Pāṇini derives the wo
Yāska and rejects the theory of the Nirukta-kāras that a
words can be derived from Sanskrit roots. In some cas
Yāska and Pāṇini quote the same authorities, but many
the authorities mentioned by Pāṇini are not to be found
Yāska.

Predecessors of Amara.
(1) Vara-ruci.

After Nighaṇṭu and the Nirukta, come the group
lexicographers, Vyāḍi, Kātya, and Var
ruci. Vara-ruci's Liṅga-vṛtti is to
found in our Catalogue No. 4629. T
work contains a number of sūtras with their vṛtti commen
aries, the whole is attributed to Vara-ruci, but the sūtr
seem to be older. The work was spoken by Vara-ruci
answer to a question by one of his students on the subje
of genders, which forms, as I have said before, the thi
phase of lexicography.

Linga-vārttika
by
Jaya-siṃha
(Catal. No. 4630).

Jaya-siṃha's work also treats of the genders of noun
but the author says it is written in t
interest of young learners. It divid
nouns into common nouns, and prop
nouns. All adjectives follow t
gender of the nouns, with the exceptio

in a few cases. Jaya-siṃha wrote this book for putting a stop to irregularities and for the preservation of the decided opinions of scholars.

The MS. of Liṅga-vārttika was copied in the reign of Vīra-siṃha of Mithilā in La-Saṃ 228. It was written on fine paper and with excellent ink, sometimes with gold, by Paśu-pati. Vīra-siṃha's date given here does not agree with that given in Kīrti-latā, La-Saṃ 253.

Nāma Liṅgaṃ.

There is another book in our Catal. No. 4631, which appears to be ancient because it refers to Vara-ruci, Vyāḍi, and Bhāguri. It is anonymous but the date of copying is La-Saṃ 372 equal to about 1486 A.D.

Vyāḍi and others.

Rāmāvatāra Śarmā, in the introduction to his edition of Kalpadru, says "It would appear from the above that in the opinions of Sarvānanda (1159) and Kṣīra-svāmīn (11th century) Vyāḍi, Vara-ruci, Bhāgurī, and Dhanvantarī among the authors, and the Tri-kāṇḍa, the Utpalinī, the Ratna-koṣa and the Mālā among works, preceded Amara and his work. Kātya or Kātyāyana and Vācas-pati, too,........appear to have preceded Amara".

The same authority quoting a couplet from Hārā-valī says that Śabdārṇava, Utpalinī and Saṃsārāvarta are respectively the koṣas by Vācas-pati, Vyāḍi, and Vikramāditya. Vyāḍi's koṣa seems to have been arranged like the Amara-koṣa in synonymous groups with a chapter on homonyms (see his introduction to Kalpadru Koṣa p. xi). The koṣa seems to have been a part of Vyāḍi's voluminous work, the Saṃgraha, in 100,000 verses of 32 syllables each. Vyāḍi

seems to have been acquainted with Buddhist theology and he often tries to give the meanings of words through derivation.

Kātya.

Many ancient authorities consider Kātya, Kātyāyana, and Vara-ruci as synonymous. But R. Šarmā thinks that Kātya and Vara-ruci are different persons, one wrote a complete koṣa and the other only the Liṅgānuśāsana. The name of Kātya's koṣa seems to have been Nāma-mālā.

Bhāgurī and Tri-kāṇḍa.

R. Šarmā says "According to Aufrecht, Bhāgurī's koṣa was most probably the Tri-kānda which is often quoted" and he seems to incline to accept this view. This Tri-kāṇḍa, of course, is not Amara-koṣa which also has three kāṇḍas.

Ratna-koṣa.

R. Šarmā says "That the Ratna-koṣa was divided according to Sarvānanda, (page xiv) into sections after the genders. It was synonymous, any word with a different gender from the rest of the section having been distinguished either by a special word or definition". But we have a MS. of Ratna-koṣa, 4703 A, in which the name is preceded by Vastu-vijñāna. It is an enumeration of things of definite numbers. It begins in the style of old sūtra works "Ratna-koṣaṃ vastu-vijñānaṃ vyākhyāsyāmaḥ". It has one hundred sūtras. But in the enumeration of countries and of the dynasties ruling in India, there are many names which do not appear to be very old.

Amara-mālā.

Amara-mālā, known only in quotations, appears to be another ancient work, as Halāyudha in the 10th century seems to quote from it.

Vācaspati's Koṣa.

Vācas-pati's koṣa is most probably Sabdārṇava. It gives as many synonyms together as possible and gives different spellings or forms of the same word.

Dhanvantarī.

Dhanvantarī seems to be another predecessor of Amara. He wrote a medical Nighaṇṭu in 9 chapters. It gives also the medical virtues of drugs and is the basis of all later medical Nighaṇṭus.

Amara-koṣa.
Its modifications.

Wilkins found an inscription at Bodh Gayā of Amara-deva dated 581 A.D. But the inscription has been lost, and it is doubtful whether the Amara-siṃha and the Amara-deva are one and the same person. Amara's work is entitled Nāma-liṅgānu-śāsana. It has three kāṇḍas divided into twenty-four vargas containing altogether 1503 verses unequally distributed. In the preamble it gives the pari-bhāṣās of the dictionary. Each group of synonyms is either preceded by 'atha' or followed by 'tu'. The homonymous portion is arranged after the final consonants. Avyayas form a separate varga. The book ends with certain general rules for determining genders, so it is a complete koṣa giving all the three phases, homonyms, synonyms and genders. There are altogether 1503 verses in the work (Madras III, p. 1129).

Lassen says that it was translated into Chinese prior to the 6th century A.D. The earliest quotations from this work is to be found in Nyāsa of Jinendra-vuddhi, which has been placed by its editor between 725 and 750 A.D. Amara seems to have cast all previous koṣas into shade and they have gone out of currency.

In our present catalogue there are two works which may be considered as supplements to the Amara-koṣa, viz., Catal. Nos. 4653 and 4655, the first is Tri-kāṇḍa-śeṣa by Puruṣottama-deva and the second Muktā-valī or Viśva-locana by Śrī-dhara, the son of Muni-sena. Tri-kāṇḍa-śeṣa has been several times printed. The author like Amara was a Buddhist. Amara gives 17 names for Buddha and five for Śākya-muni but Puruṣottama adds thirty-seven more names for Buddha and three more names for Śākya-muni. During the centuries between Amara and Puruṣottama, Buddhism developed several Yānas, and the words given currency to by these Yānas, have all been given by Puruṣottama and not by Amara. At the end, Puruṣottama says that words in constant use only are recorded in this work. Obsolete and obsolescent words, though found in Pāṇini and others, have been neglected. There is a MS. (No. 4654) of this work in our catalogue in which names in a string of synonyms are separated by comas or slanting strokes. Groups of synonyms are separated by two such strokes which serve the same purpose as semi-colons, but unfortunately the MS. is a mere fragment. The author of the Viśva-locana says, at the end of his long preamble, that Amara has woven a silken cloth and the author is setting pearls in that cloth. These pearls he has collected from great poets of the intervening ages. The author belongs to the Sena family. His father Muni-sena was proficient in Nyāya-śastra. The author Śridhara seems to have been a Buddhist, because in the eighth verse of the preamble he says that he has placed himself unreservedly at the feet of Buddha. His father seems to have renounced the world and made world participator of his wealth. The words are arranged in alphabetical order of the beginning and of ka, etc., at the end.

Śeṣāmara mentioned in Vol. III, page 1218–19 of Raṅgācāri's Catal. of Sans. MSS. in the Govt. Oriental MSS. Library, Madras, is another supplement to the Amara-koṣa. The name of the author does not appear there, but it adds many words and gives supplementary rules for genders of words.

Criticism of Amara.

Amara-khaṇḍanaṃ by Śrī-harṣa, most likely the author of the Naiṣadha-carita, is a severe criticism of the Amara-koṣa. It criticises the genders of words. A synonym of gold is Jāmbū-nada. Amara puts it down as neuter gender, but Śrī-harṣa points out that it is used in masculine gender also. The writer says that the exposure of Amara-siṃha's mistakes will be made enjoyable in this work, though it is a very short one of 11 leaves only (the same Catal. Vol. III, p. 1112).

Commentaries.

Of the commentaries on Amara-koṣa, and there are scores of them, four are most important. Of these (1) Amara-koṣod-ghāṭanaṃ by Kṣīra-svāmī was written in Kāśmīra in the 11th century (?). (2) Ṭīkā-sarvasva by Sarvānanda Banerji written in Western Bengal in the year 1159 A.D. (3) Pada-candrikā by Rāya-mukuṭa at Gauḍa, in 1431 A.D., and (4) Vākya-sudhā by Bhānujī-dīkṣita who after renouncing the world obtained the name Rāmāśrama at Myhiri, in Baghelkhand, about the beginning of the 17th century.

All the four are very learned works quoting from a large number of authorities in support of Amara's statements. Kṣīra-svāmī was a Śābdika of the first water. Besides the commentary on Amara, he has written learned works on Sanskrit roots and Sanskrit particles. His age

was a matter of conjecture but R. Šarmā has pointed out that he has quoted from Bhoja, and so he comes at the end of the 11th century, and he is quoted by Vardhamāna in his Gaṇa-ratna-mahodadhi in 1140 A.D.

Sarvānanda Banerji wrote his work in Western Bengal, but the MSS. of his work have generally migrated to Southern India and it has been published in the Trivendrum Series. The only MS. of the work in the Asiatic Society's library is in Oriyā character. It is reported that the Dacca University has got a copy in Bengali character. If so, it will help greatly in deciphering the numerous Bengali words which the commentator has used to explain Sanskrit words given in Amara. These Bengali words coming through Tāmil, Malayalam, Telegu and Oriyā are hard to decipher and Bengali scholars are at great difficulty, some deciphering in one way and others in another. Sarvānanda quotes from about twenty Buddhist works in his commentary. In the preamble he says that he has studied ten commentaries on Amara-koṣa and at the end he says that he studied three systems of grammar, looked into all works in poetry, listened with attention to wise teachers and his commentary has been corrected word for word and letter for letter by Sanātana.

Vṛhas-pati, a descendant of the five Brāhmaṇas brought by Ādišūra to Bengal, belonged to Vātsya-gotra and the family settled in the village of Mahintā and therefore called Mahintāpanīya. He was one of the prominent figures in Bengal in the beginning of the 15th century. At that time a dynasty of Bengali Kāyasthas, wrested the Sultānate of Bengal from the Muhammedans and reigned for forty years, though the second Sultān of this dynasty married the heiress of the old Ilias-shahis of Bengal and became a Muham-

medan. The Tomb containing the remains of Āsman-tāra the heiress, of Yadu or Jālāluddin, and of his brother Ahammad is one of the most prominent buildings to be seen at Hajrat Pāṇḍuā, in the district of Malda. Though converted to Muhammadanism, the Sultāns of this dynasty brought about a revival of Sanskrit and Bengali studies, and Vṛhas-pati Mahintā led this revival. He wrote commentaries on standard works on kāvya, a commentary on the Amara-koṣa entitled Pada-candrikā and a Smṛti work entitled Smṛti-ratna-hāra. He was given the titles of Kavi-cakra-vartī, Rāja-paṇḍita, Ācārya-varyya, Paṇḍita-sārva-bhauma, and Kavi-paṇḍita-cūḍā-maṇi. While giving him the title of Rāya-mukuṭa, the king made him ride on an elephant, bathe on it in a variety of ways according to the śāstras, gave him the title of Rāya-mukuṭa, two umbrellas, horses, a jewelled necklace brilliant with the rays of gems, two bright ear-rings and ten ūrmikās set with many precious stones covering the ten fingers of the hands.

His father was Govinda and his mother was Nila-mukhāi-devī; his wife was Ramā who was dead at the time of writing the commentary. He had many sons two of whom are named Viśrāma and Rāma; they were all poets who defeated the victorious in controversy, they were writers of many works in a variety of śāstras and they made great gifts such as "Tulā-puruṣa, Brahmāṇḍa and many others". The Sultān of Gauḍa gave him the title of Paṇḍita-sārva-bhauma. In his commentary on Amara he has embodied the substance of 16 previous commentaries. He consulted many authorities of whom more than ten were Buddhist.

Bhānujī Dīkṣita's commentary also consults a large number of authorities but he, true to the traditions of his

family, supports the orthodox Brahmanic views of Pāṇini's interpretations as against the Buddhist.

Another commentary to the Amara-koṣa is Manoramā (Catal. No. 4661), the MS. itself is dated Śaka 1540 and it contains the horoscope of two of the sons of the owner dated Śaka 1551 and 1562. Abhidhāna-bodhanī is a commentary on Amara-koṣa by Lakṣmī-dhara, Catal. 4662.

Pīyūṣa, another commentary by Rāma-kṛṣṇa Dīkṣita, son of Govardhana Dīkṣita, is composed in Saṃvat 1694 and based principally on Rāya-mukuṭas commentary (Catal. No. 4168).

Padārtha-kaumudī is by Nārāyaṇa Cakravartī (?) later than Rāya-mukuṭa whom he quotes, consults about 64 previous works (Catal. No. 4669). It was composed in Śaka 1570.

Pada-mañjarī is another commentary on Amara-koṣa by Loka-nātha Śarmā who appears from his mangalācaraṇa to belong to the Caitanya sect. He may be the same Loka-nātha Cakravartī who commented on the Rāmāyaṇa and other works.

Mugdhabodhini is by Bharata Mallika (Catal. No. 4673), who is generally regarded as belonging to the beginning of the 18th century, but who as Mr. R. Śarmā points out, is quoted by Durgā-dāsa-vidyā-vāgiśa in his commentary on the Kavi-kalpa-druma in 1639 A.D. The commentator follows the Mugdha-bodha Vyākaraṇa.

Liṅgādi-saṃgraha-ṭippanī or Tri-kāṇḍa-rahasya-prakāśa or Tri-kāṇḍa-viveka is by Rāma-nātha-vidyā-vācas-

pati (4677). In the beginning the commentator mentions a large number of authorities from whom he quotes.

Ratna-mālā is by Ratneśvara Cakravartī (4681).

Amarodyota by Puruṣottama Tarkālaṃkāra quotes from 29 works (4682).

Pañcāyatanī-vyākhyā (4687). It is called Pañcāyatanī because it gives five different interpretations to the mangalācaraṇa of Amara-koṣa.

Śabdārtha-sandīpikā is by Nārāyaṇa Nyāya-pañcānana (I.O. 964). He boasts that he is the Paṇḍita for Amara-koṣa, Bhaṭṭi, and Saṃkṣipta-sāra.

Sāra-sundarī is by Mathureśa vidyālaṃkāra-bhaṭṭa, son of Śiva-rāma Cakravartī. The commentator says that Rāya-mukuṭa wrote his commentary according to Kalāpa so he is writing it according to the Supadma Vyākaraṇa (I.O. 968–70).

In the assembly of the Brāhmaṇas of Rāḍha held at Āyedā near Kālnā, Sarvānanda Banerji of Napāḍī became the head of an endogamous group of Brāhmaṇas named Sarvānandi-mela. His son was Mādhava. Madhava's son was Kāśī-nātha. Kāśī-nātha's son was Candra Banerji; his son was Śiva-rāma. Śiva-rāma's son was Mathureśa Vidyālaṃkāra who wrote this commentary in Śaka 1588, equal to A.D. 1666. So there were six generations between 1482 and 1666. He does not seem to be the same Mathureśa who wrote Śabda-ratnāvalī under the patronage of Masananda Elli Khan.

Lakṣmaṇa Šāstrī, son of Višvešvara Šāstrī and Bhavānī who lived at Kāšī, wrote a short commentary on Amara-koṣa for the benefit of the people of Karṇāṭa (I.O. 972).

Nayanānanda Šarmā writes the Amara-koṣa-kaumudī in which he gives the same passage from Rāya-mukuṭa's Pada-candrikā,—इदानीं च शकाब्दां १३५३ without any indication of its being taken therefrom (I.O. 982).

Sāmanta-sāra is a place in the district of Faridpur inhabited chiefly by Vaidika Brāhmaṇas. A resident of the place named Raghu-nātha Cakravartī wrote at the instance of Kṛṣṇa-vallabha a commentary on the Amara-koṣa entitled Tri-kāṇḍa-cintāmaṇi (I.O. 984). Raghu-nātha has quoted from various koṣas and tried to show that they mean the same thing.

Rāma Tarka-vāgīša's commentary on the Amara-koṣa is given in I.O. 985. It is suited to the capacity of young men of tender age. R. Šarmā says, in his Introduction, page xxi, that this commentator follows the Kalāpa system of grammar and so he is not the same Rāma Tarka-vāgīša who wrote a commentary on Mugdha-bodha.

Šeṣa-giri Šāstrī, in his report for the year 1893-94, says under No. 12 that Liṅga-baṭṭīya is the latest of the commentaries on the Amara-koṣa and is most copious and useful. From the third kāṇḍa of the commentary only the Šāstrī gives the number of authorities quoted as 171. In Sarvānanda (1159), Rāya-mukuṭa (1431), and in Liṅga-bhaṭṭīya the number of Buddhist authorities becomes beautifully less and less.

R. Šarmā, in p. xxi of his Introduction, says that Tri-kāṇḍa-cintāmaṇi of Raghu-nātha Cakravartin and

Amara-viveka by Maheśvara are the two latest commentaries.

Koṣas after Amara.

The lexicographical works after Amara may be divided into two great periods (1) from Amara to Medinī (2) from Medinī to the present day.

Śāśvata.

Anekārtha-samuccaya by Śāśvata is a homonymous lexicon in 800 verses divided into six sections. The fifth and sixth are devoted to indeclinables. The writer says at the end of his work that learned men like Khuḍula, the courtier of Vidyā-vilāsa looked carefully through his work which was done in consultation with the poet Mahā-vala and Varāha, as his treatment of synonyms is fuller he seems to have come after Amara. Kṣīra-svāmī quotes him.

Halāyudha.

Abhidhāna-ratna-mālā by Bhaṭṭa Halāyudha follows the Amara-koṣa. It has four kāṇḍas Svarga, Bhūmī, Pātāla and Sāmānya, and a fifth dealing with homonyms and indeclinables. Halāyudha belongs to the middle of the 10th century. He wrote a commentary on Piṅgala at the court of Muñja of Dhārā. He wrote the Kavi-rahasya, a work on Sanskrit roots in honour of King Kṛṣṇa-rājā III of the Rāṣṭra-kūṭa family. All his three works are still regarded as authoritative.

Yādava-prakāśa.

Yādava-prakāśa was the preceptor of Rāmānuja. He was a very learned man. But in his old age he became a disciple of his disciple, gave up the Advaita-vāda of Śaṅkara and became a Vaiṣṇava of the Rāmānuja school. He seems to have

flourished in the middle of the 11th century near Kāñcīpura. His dictionary named the Vaijayantī is still regarded as an authoritative work. The synonymous section of his work is divided into five kāṇḍas, Svarga, Antarīkṣa, Bhūmi, Pātāla, and Sāmānya, and the homonymous section into three

(1) words of two-syllables,
(2) words of three-syllables, and
(3) words of many syllables.

Each kāṇḍa is divided into many adhyāyas. It arranges words in the homonymous section in alphabetical order of the initial letters.

Viśva-prakāśa.

Viśva-prakāśa is a homonymous work arranged according to the final consonants, words ending in certain consonants are sub-divided according to the number of syllables they consist of. Thus we have titles of chapters, Kaikakam, Ka-dvīkam, Ka-trikam, etc.

The work was written in 1111 A.D. The author was a Buddhist because his maṅgalācaraṇa though it does not mention Buddha is fully Buddhistic. His father renounced the world and made all sentient beings participators of his wealth. This is done only by Buddhists and not by Brahminists. One of his ancestors was Hari-candra, a commentator of Caraka, who was the chief physician of King Sāhasāṅka, another of his ancestors was the chief physician of the king of Kanoja. He gives a long description of his ancestors but the description seems to be a bit confused. Modern writers have placed various interpretations on it. The author wrote a poem entitled Sāhasāṅka-carita. The family was distinguished for their medical skill and their learning.

The author seems to have belonged to Eastern India where va and ba are similarly pronounced and where little distinction is made in the pronunciation of the three sibilants śa, ṣa and sa. This is not the case in middle India and in other parts of India. The author has a supplement to his Viśva-prakāśa named Śabda-bheda-prakāśa which among others have two sections Vakāra-bheda and Uṣma-bheda. Maheśvara admits the compound letter kṣa in the Sanskrit alphabet. This is rarely done by brahmins. The dictionary has a commentary called Viśva-nighaṇṭu by Parameśvara Bhaṭṭa, but MSS. of the commentary come from Southern India.

Anekārtha-koṣa or Maṅkha-kosa.

Maṅkha, a resident of Kāśmīra, wrote a homonymous dictionary entitled Anekārtha-koṣa. Like Viśva-prakāśa, it is arranged in the alphabetical order of the final consonants, each consonant having several sections according to the number of syllables in the word. Maṅkha also takes kṣa as a part of sanskrit alphabet. A commentary on Maṅkha is still extant. It may be either by himself or by one of his immediate pupils. It has been quoted by Mahendra Sūri, the commentator of Hema-candra. The lexicographer is said to be the same person who wrote the Śrī-kaṇṭha-carita published in the Kāvya-mālā Series. It was written during the reign of King Jaya-siṃha of Kāśmīra 1128-1149, (our Catalogue No. 4710).

Anekārtha-dhvani-mañjarī by Mahā-kṣapaṇaka of Kāśmīra.

Anekārtha-dhvani-mañjarī by Mahā-kṣapaṇaka of Kāśmīra. It is divided into four parts. Ślokādhikāra, Ardha-ślokādhikāra, Padādhikāra, Ekākṣara-pāda. Rājendralāla Mitra speaks of another chapter called Śabdādhikāra. There are several works of

this name, some are anonymous. That by Gada-siṃha has been given later.

Nānārthārṇava-saṃkṣepa by Kesava svāmi.

Nānārthārṇava-saṃkṣepa is by Kešava-svāmī, an officer of Rājarāja, the son of Kulottuṅga Cola. Rājendra Cola established many Agra-hāras or brāhmaṇa settlements for the residence of learned men with the superhuman power of ṛṣis. One of these Agra-hāras was dedicated to the Māhešvaras or worshippers of Šiva. It was regarded as the crest jewel of the prosperous empire. It was named after Rājendra Cola. In that Agra-hāra lived Kešava-svāmī, a professor of Sāma-veda and belonging to the Vātsya-gotra and he was an employee of the king. One day the king ordered Kešava-svāmī to write a book in which the gender of words can be easily ascertained. It should be divided into six kāṇḍas with words of one, two, three, four, five, and six vowels each and each kāṇḍa should be divided into five chapters, treating of feminine, masculine, and neuter genders, as well as, genders of adjectives, qualifying nouns, and of nouns of many genders. The words should be arranged according to initial letters. So Kešava-svāmī wrote this enormous dictionary consisting of nearly 5,800 verses. The work is written in the same plan as the Vaijayantī of Yādava-prakāša. He quotes from about thirty authorities and treats of the Vedic words also.

It is difficult to ascertain the date of Kešava, though he was an officer of Rājā-rāja, the son of Kulottuṅga, because there are two Rājā-rājas, both sons of Kulottuṅga, one in the 12th and the other in the 13th century. So MM. Gaṇa-pati Šāstrī left the matter open by saying that Kešava might belong to either of these reigns. But the last Rājá-rāja was defeated and imprisoned by the Pallavas

while the first Rājā-rāja was a conqueror and was an enemy of the Vaiṣṇavas belonging to Rāmānuja sect. He revoked certain grants to the Māheśvaras because they showed a leaning towards Vaiṣṇavism. I, therefore, place Keśava-svāmī in the reign of Rājā-rāja I about 1160 A.D. (p. 84. of the annual report of South Indian Epigraphy for the year ending 31st March, 1925).

Two most prominent men in the department of lexicography of this sub-period are undoubtedly Puruṣottama-deva, a Buddhist, and Hema-candra, a Śvetāmbara Jaina. Puruṣottama has been mentioned as the author of the Bhāṣā-vṛtti in the grammar section of this preface, and his Tri-kāṇḍa-śeṣa has been mentioned in connection with the supplements of the Amara-koṣa. He wrote another lexicon named Hārāvalī, treating of uncommon words in 278 verses divided into two groups, one synonymous and the other homonymous. The synonymous group extend over a full verse, a half verse, and a quarter verse. The other group in three sections, half verse, quarter verse, and a single word. Puruṣottama seems to have taken very great care in writing this small work of obsolescent words. In one place he says he had to remain a guest of Dhṛti-siṃha for twelve months, and in another, he says that Janamejaya and Dhṛti-siṃha, both helped him in writing this work and all experienced poets know how much trouble has been taken for this koṣa. It took him twelve years to write this rather very useful work. He says in verse 273, that the Koṣa Śabdārṇava is by Vācas-pati, Utpalinī by Vyāḍi, and Saṃsārāvarta by Vikramāditya. He has taken the substance of these and other works in preparing the Hārāvalī. In this work the author salutes Mahā-deva in the opening verse and names Buddha no-where.

Śeṣa-giri Śāstrī has pointed out in page 41 of his report for 1893-94 that when writing Tri-kāṇḍa-śeṣa, Puruṣottama had not the title of Mahāmahopādhyāya. That title was conferred on him before the Hārāvalī was written.

Hema-candra.

The other great writer of this period is Hema-candra. I have given an account of him in the grammar section of this preface. In lexicon, he has written four works.

(1) Abhidhāna-cintāmaṇi which has been printed in Yaśo-vijaya-jaina-grantha-mālā, and a description of the book and of its commentaries has been given by R. Śarmā in his Introduction, page xxxviii.

(2) Anerkārtha-saṃgraha, edited at Vienna, consisting of 1829 ślokas divided into six kāṇḍas after the number of syllables, to which is added a supplementary kāṇḍa on the avyayas. In each kāṇḍa the words are arranged in two-fold alphabetical order. First after the final consonants, second after the initial letters, so that it becomes almost as easy to find out a word here as in a modern dictionary. The genders are not noted. They are to be learnt from the author's Liṅgānuśāsana. To this work there is a commentary by Hema-candra's pupil Mahendra Sūri who out of respect for his guru, ascribes it to him.

(3) The third work is Nighaṇṭu-śeṣa, which is a Botanical supplement to his Abhidhāna-cintāmaṇi—"It consists of 396 ślokas divided into six kāṇḍas, vṛkṣa, gulma, latā, śāka, tṛṇa, and dhānya"—Introduction, R. Śarmā. L.

(4) The fourth is Deśī-nāma-mālā, a Prākṛta dictionary in which the author has utilised the Pāiyalacci, a Pāli

dictionary. Hema-candra's work deals with only Desī words as opposed to Sanskrit words and its derivatives (tad-bhava, and tat-sama). It is divided into 8 chapters called vargas and the words are arranged after the initial letters and the number of syllables. Homonyms are placed just after words of one meaning beginning with the same letter and there is a commentary by the author himself.

Medinī-koṣa.

Medinī's lexicography is called Nānārtha-śabda-koṣa. Its date was hitherto considered to be between Viśva-prakāśa in 1111 A.D. which he quotes and Rāya-mukuṭa who quotes him. But Mr. R. Sarmā has pointed out that Malli-nātha and Padma-nābha also quote from Medinī and they both belong to the last half of the 14th century. Medinī's authorities are almost the same with those of Sarvānanda (1159 A.D.). His date therefore should be somewhere between 1159 and 1350, and if the quotation from Medinī in the commentary of Maṅkha's koṣa is genuine Medinī must have flourished in the earlier half of this period.

Medinī Kara describes himself as the son of Prāṇa Kara who was the ruler of the Northern provinces of the Uḍiṣyā kings of the Gaṅga dynasty. The capital of his province was an inland town. Medinī Kara removed it to a place on the Kăsāi where he founded a city after his own name; that city is still an important town in Bengal and is called Medinī-pura. (I.B. and O.R.S. Gazetteer literature of Bengal, Vol. IV, 1918, p. 16.).

There are two estimates of the worth of Medinī-koṣa. Aufrecht says "The Viśva-prakāśa is quoted, pilfered, and abused by Medinī Kara", while Śeṣa-giri Śāstrī speaks of Viśva-prakāśa in desparaging terms and extols Medinī-

koṣa. He says, "It is very copious, containing all words according to their final letters as Kānta, Khānta, etc., and each of these groups is arranged according to the number of syllables, as monosyllables, dissyllables, trisyllables, etc., and again according to the order of initial letters. Of all the works of the kind I have seen, this is the best. The author gives a list of lexicographers and other authors whom he has consulted and very rightly condemns the Viśva-prakāśa of Maheśvara which he includes in the list as a work of many defects in the following passage:—"Api-vahu-doṣaṃ Viśva-prakāśa-koṣaṃ ca suvicārya" pp. 42-43 of his report for 1893-94. Again in page 47, "whatever may be the boast of the author about the merit of the lexicon (Viśva-prakāśa) the work has one defect, namely, that the genders of the words whose meanings are given are not mentioned and the words are not properly arranged. These are the defects which were carefully avoided in the Medinī-koṣa, and the author of that work very fitly condemns Viśva-prakāśa."

During this sub-period, there were written a number of lexicographies by various authors who are known only from quotations in Sarvānanda, Hema-candra, Maheśvara, Medinī, Halāyudha, and other writers of the 12th and 13th centuries A.D. R. Śarmā gives the names of thirteen of these works of which there are MSS. of three only. The others are mere names still, but they are historical names as quotations from them occur in authentic works. (No. 8 para 12 of his Introduction.)

Of the three works of which MSS. exist, Nānārtha-saṃgraha by Ajaya-pāla is a homonymous vocabulary, which begins with a salutation to Buddha, contains 1730 words based generally on the Śāśvata-koṣa. The avyayas

are not collected at the end of the whole book as in other koṣas but placed at the end of each chapter. The second is Nāma-mālā of Dhanañjaya, a lexicon of synonymous terms. The author seems to be a Digambara Jaina. He refers to Akalaṅka and Pūjya-pāda, both Digambara Jainas. He says he has written only two hundred ślokas. Dhanañjaya's Nāma-mālā seems to be very popular in the Karṇāṭa country as there are commentaries on it in Kanarese. This is given in pp. 1612–1615 of the Madras Catalogue, Vol. III. But in No. 1616, there is another work attributed to the same author. The work is entitled Nighaṇṭu-samaya in two paricchedas. The first pariccheda is the same as the Nāma-mālā but the colophon of that pariccheda is peculiar, "Iti Dhanañjaya-kṛtau Nighaṇṭu-samaya - śabda - saṃkīrṇa - phaṇiti prathama - paricchedaḥ samāptaḥ. The second pariccheda also has a colophon इति धनञ्जयकृतौ निघण्टुसमये समयशब्दसङ्कीर्णप्ररूपणो द्वितीयः परिच्छेदः। The two paricchedas contain altogether 251 verses. Burnell speaks of a work by Dhanañjaya in three sections;

(1) Śabda-saṃkīrṇa-rūpaṇa.
(2) Śabda-saṃkīrṇa-prarūpaṇa.
(3) Śabda-vistīrṇa-rūpaṇa-pariccheda

Dhanañjaya is said to have written a kāvya entitled Dvi-sandhāna-kāvya, in the year 1123 A.D.

The third work of this list of which MSS. exist, is Dharaṇī-koṣa or Anekārtha-sāra arranged after the final consonants and the number of syllables. He includes kṣa in the alphabet like most non-brahmanic writers.

I refrain from giving the names of the other ten works of this list as we know nothing about them except that they are quoted.

In the Madras Catalogue, Vol. III, page 1170, on grammar, lexicography, and prosody, mention is made of a dictionary by mahā-kavi Kāli-dāsa and the cataloguists puts down the name as *a* Kāli-dāsa. The work is entitled Nānārtha-šabda-ratnam. R. Šarmā has but slightly noticed this in the para 18th of his introduction. I want to give it a prominent mention for the following among other reasons. Kāli-dāsa, in his Raghu-vaṃša, makes his salutation to Šiva in the form of half man and half woman. This work also begins with a similar salutation to a deity white in the right and not white in the left. The second reason is that it has been commented upon by Nicula-kavi Yogi-candra. Malli-nātha says in his commentary on the 14th verse of the Megha-dūta that Nicula was a friend of Kāli-dāsa and that Diṅ-nāga was his enemy. The commentator Nicula says, that he is writing the commentary because the author Kāli-dāsa is his friend. Another reason is that Kāli-dāsa in this work says that he writes the book that people may easily understand words and their meaning without much trouble, because at present without studying the Mahā-bhāṣya and other works none can understand the meaning of words mentioned by Pāṇini, Šakti, Candra, Sūrya, and Indra. The commentator says that these are the five authorities who settled the forms of words. But Kumāra does not do it.

Against these reasons, there is one which will throw doubt on the authorship of Kāli-dāsa. In the colophon of the ṭīkā, named Taralā, Nicula says, that he has been encouraged to write the commentary by King Bhoja. But he does not speak of Bhoja, as the King of Dhārā, but only as Mahārāja-širo-maṇi. There is another reason against the assumption that Kāli-dāsa is the author of this koṣa. He was certainly a Brahmanist and depended on Pāṇini and

others for the correctness of words. But in his colophon in this book he includes kṣa in the Sanskrit alphabet.

Madras Catalogue, Vol. III, page 1186ff. makes mention of another dictionary or koṣa by Vara-ruci who was honoured by Vikramāditya. Like other Vara-ruci's dictionaries it treats only of genders. But it is in verse. The commentator who is nameless refers in the preamble to Jaimini-koṣa-sūtra, to the opinions of Kātyāyana and Vyāsa to the declarations of poets, Śaṅkara, Ānanda and others, to Daṇḍin, Vātsyāyana, and Śāśvata. The koṣa and the commentary extend over 41 pages, so the koṣa must be a very short work of ninety verses in all and at the end Vara-ruci declares that what is not mentioned here is to be understood from usage. The colophon gives the name of the work as Līṅga-viśeṣa-vidhi.

I draw special attention to these two works attributed to two of the nine gems of the Court of Vikramāditya, one on homonyms and the other on genders.

Koṣas after Medinī.

The late lamented R. Śarmā, in para 16 of his Introduction, gives a list of twenty-three koṣas in Sanskrit written before the establishment of British rule in India. His descriptions are short and he says these are less frequently quoted and not regarded as authoritative. But the history of some of them is interesting and so I give his list in full and add what new historical information I could glean.

(1) Śabda-ratna-pradīpa—perhaps the same as Kalyāṇa-malla's Śabda-ratna-dīpa. It was composed in 1295 A.D.

(2) Apavarga-nāma-mālā or pañca-varga-parihāra-nāma-mālā—author Jīna-bhadra Sūri, a favourite disciple of Jīna-priya. His date is 12th century.

mukuṭa. Gada-siṃha wrote many books and commentaries. A fragment of his commentary on Bhāravī is to be found in my ancestral collection. Raghu-nandana quotes from him during the middle of the 16th century. Gada-siṃha quotes Rudra, Gangā-dhara, Dharaṇī, and Ratna-koṣa.

A dictionary of the same name by the Mahā-kṣapaṇaka of Kāśmīra has already been mentioned. That book contains 320 verses.

There is another work of the same name in I.O. 1029 and 30, which contains ślokādhikāra 92 verses; Ardha-ślokādhikāra 69 verses; Pādādhikāra 19 verses; and a fourth chapter containing 43 verses. Many of the verses are identical with that of Mahā-kṣapaṇaka. The author's name does not appear.

(9) Rūpa-mañjarī-nāma-mālā by Rūpa-candra composed in 1588, according to Bhāṇḍārkar's Report for 1883–84 p. 60.

(9*a*) Śīghra-bodhinī-nāma-mālā by Puṇḍarīkākṣa-viṭṭala who flourished in Akbar's time.

(10) Śāradīya-nāma-mālā by Harṣa-kīrti, a Jaina monk at the end of the 16th century. It has a commentary named Śruta-bodha by the author himself written in 1624.

(11) Śabdārtha-ratnākara in three kāṇḍas, by Vāmana-bhaṭṭa-vāṇa. Stein says that it is probably the same work as quoted by Appaya Dīkṣita. But R. Śarmā surmises that the author flourished in the last century.

(12) Nāma-saṃgraha-mālā by Appaya Dīkṣita, perhaps the same author who in the beginning of the 17th century

or earlier wrote works on a variety of subjects. It has an erudite commentary showing the author's acquaintances with a large number of koṣas.

(13) Nāma-koṣa by Sahaja-kīrti in 6 kāṇḍas. It gives a number of rules for the determination of genders. In 1627 A.D. the author composed a poem in praise of the image or Pārsva-nātha at Lodhra-pura.

(14) Pañca-tatva-prakāśa by Veṇī-datta composed in 1644 and lithographed in Ṣaṭ-koṣa-saṃgraha.

(15) Kalpa-dru by Keśava. R. Śarmā has published this book in the Gaekwaḍ Sanskrit Series. It is divided into three kāṇḍas, *i.e.*, main branches, each with a number of pra-kāṇḍas or minor branches. It was composed in 1660 A.D. There seems to have been other Keśavas, because Malli-nātha quotes from one. This may be Keśava-svāmī. Kalpa-dru is the largest synonymous dictionary.

(16) Śabda-ratnāvalī by Mathureśa. R. Śarmā thinks that this Mathureśa is identical with Mathureśa Vidyālaṃkāra, who wrote a commentary on Amara entitled Sāra-sundarī. The identification seems to be very doubtful. The commentator is Mathureśa Vidyālaṃkāra but the author is simply Mathureśa. The commentator wrote in the interest of Supadma Vyākaraṇa which is not studied in East Bengal. The commentator is a Banerji of Napāḍī in West Bengal, while the author wrote in East Bengal under the patronage of Mucca Khān Masalanda Elli, son of Iśā Khān who was the chief of the Bāra-bhũiyās or Twelve landlords who divided East and South Bengal among themselves, in the beginning of the 17th century. Masalanda Elli had many brothers among whom Khān Mahammad,

Khān Ābdullā and Khān Yuddhānanda are mentioned in the MS. Rūpa-dāsa and Vallabha-rāma were Masalanda's Hindu officers who encouraged the author to write the book.

(17) Koṣa-kalpa-taru by Viśva-nātha. It is both homonymous and synonymous.

(18) Nānārtha-pada-peṭikā by Sujana (Mad., III, pp. 1166–67) and Śabda-liṅgārtha-candrikā both are homonymous, one arranged according to the last consonant and the other according to gender. (Mad., III, p. 1206) A commentary to the 2nd is entitled Dṛṣṭānta-siddhāñjana by the grandson of the author whose name is Vidvat-kallola-bhaṭṭācārya. The grandson of the commentator, Vidvac-cakora-bhaṭṭācārya, wrote a sub-commentary entitled Śarat (Mad., III, p. 1118).

The name of the text is Śabda-śabdārtha-candrikā, that is, the moon-shine of words and their meanings. To enjoy the moon-shine one must have clear vision and clear vision is obtained by the use of añjana or eye-wash; that wash is supplied by the grandson. Moonshine is most glorious in autumn and therefore the grandson's grandson names his sub-commentary simply as Śarat or autumn. So the autumnal moonshine is seen with a clear vision by the exertions of four generations.

(19) Paryyāya-śabda-mañjarī (Mad., III, p. 1174) by Vidyā Hāmvīra-miśra is a synonymous dictionary. The author calls himself Candra-cūḍāvatāra,—an incarnation of the moon-crested Śiva. It is in three gucchas or bunches. It treats of those words which are commonly used, those which are useful to men, and those that are used in the śāstras. In the first bunch it treated of cities,

in the second, of men, and in the third, of the world. So the work is concerned with terrestrial world only.

Śabda-śabdārtha-mañjūṣā (Mad., III, p. 1210). The catalogists says, it is by King Hāmvīra-miśra, the colophon says Kavī Hāmvīra-miśra. It treats of synonymous and homonymous words. Its chapters are named Apavaraka. In three apavarakas it treats of gods, men, and animals.

R. Śarmā thinks that the authors are identical, though one is called a poet and the other, a learned man. The king is, I believe, a mistake of the catalogist.

A work of the same name is quoted in Amara-khaṇḍanam by Śrī-harṣa (Mad., III, p. 1113). So the work seems to be rather old.

The word mañjūṣā means a covered basket; jewels are put generally in a mañjūṣā. Things that are put in are called 'ḍhaukā', so the commentary of this Mañjūṣā is 'Ḍhaukā' (Mad., III, p. 1112). It is by Murāri-miśra, the pupil of Maṇi-miśra.

(20) Paryyāya-ratna-mālā by Maheśvara (Mad., III, p. 1177) in three paricchedas treating of celestial, terrestrial, and nether world objects respectively. It generally treats of sentient beings. The author was a worshipper of Maheśvara.

(21) Paryyāya-śabda-ratnam by Dhanañjaya Bhaṭṭācārya in three sargas treating of upper, middle, and lower regions. The catalogist says, that the author refers in his introduction to Śabdendu-śekhara. This is not the Śabdendu-śekhara by Nāgeśa-bhaṭṭa, because the author is described as 'Śabdendu-śekhara-kṛti-pravilāsa māna-kīrtiḥ'

that is a man whose fame has spread abroad by the work entitled Śabdendu-śekhara.

(22) Viśva-medinī by Sārasvata-miśra. (Mad., III, p. 1192.) Medinī-koṣa is merely homonymous, so to differentiate the present work from Medinī-koṣa it is called Viśva-medinī. It is in three kāṇḍas, homonyms, synonyms, and indeclinables. It treats of genders in another of his works named Hema-medinī arranged in alphabetical order.

It has a commentary named Sumanaḥ-kāntā (Mad., III, pp. 1193-94) by Vācas-pati-miśra, the author's grandson. The grandson says that his grandfather was guṭikā-siddha like many famous authors, and he gave him the name Vācas-pati-miśra.

(23) Viśva-nighaṇṭu or Viśva-koṣa by Viśva-kavi (Mad., III, p. 1189). It is a homonymous dictionary, in which the words with many meanings are given in the 1st case-ending and the different meanings in the 7th case-ending.

These twenty-three works are given in the same order as in R. Śarmā's introduction to the Kalpa-dru-koṣa. But there are other modern koṣas, too. One of them is Śruta-śabdārtha-nighaṇṭu or Śruti by Someśvara, the pupil of Yogeśvara. It is in sixteen vargas. The author says that Nighaṇṭu, Jñāna-koṣa and others are well known. In this koṣa is given what is not said or badly said in them and explained what is said in them. It treats of the Vedic words, their names, their genders, and their meanings. I.O. 1035 gives the numbers of each of the sixteen vargas. The vargas are generally named after the first word. The vargas from 8 to 15 are Kādi, Cādi, Ṭādi, Tādi, Pādi,

Adbhuta, Yādi, and Sādi. The author says that he has studied both the mantras and tantras and collected words which have a definite meaning there.

Paryyāyārṇava (Mad., III, p. 1181) by Nīla-kaṇṭha is a collection of synonyms in five taraṅgas. The author says, that whatever, Dhanvantari, Marīci, Atri, and others have said in the matter of terrestrial research will be noted in this work. The five taraṅgas are (1) Nivandhana-taraṅga, (2) Patra-phala-vṛkṣa-praśaṃsā, (3) Puṣpa-dāru-vṛkṣaka-saṃsāra-latā-gulma-śasya-viśeṣa-pariśīlana-vicāra, (4)Deva-tiryag-jantu-vicāra, (5) Manuṣyādi-vicāra.

Kṛyā nighaṇṭu.

Kṛyā-nighaṇṭu is a dictionary of verbs by Bhaṭṭoji Dīkṣita conjugated in the third person, singular, present tense. (Mad., III, page 1115.)

Sārasvatābhidhāna.

Sārasvatābhidhāna, a small vocabulary of 32 ślokas is attributed to Sarasvatī herself. This is to be kept a secret by all poets and not to be communicated to others just as one's age and one's wife. It has a synonymous portion in verses, and a homonymous portion of twenty-three words. Rājendra-lāla Mitra notices two MSS. of this work, one containing 11 ślokas and the other 47 ślokas (L. 385 and 1122).

Nānārtha-ratna.

Nānārtha-ratna is by Śrī-nātha who consulted many koṣas and many paṇḍitas with the object of making the work useful to young men. The word is generally given in the prathamā and its various meanings in the saptamī. The gender is to be known from the declension. The words are given in the order of consonants at the end. (Our Catal. 4724.)

Kriyā-Kosa.

Kriyā-koṣa is by Rāma-candra, son of Viśva-nātha and a disciple of Kṛṣṇa Paṇḍita. It gives the meanings of roots which are classified according to their import,—apparently a very modern work. Aufrceht in his Catal. III, mentions Kriyā-koṣa as an abridgment of Bhaṭṭa-malla's Ākhyāta-candrikā by Rāma-candra, son of Viśva-nātha.

The author at the end of his book says, though Bhaṭṭa-malla has written a book on this subject, he is writing this abridgment for the comprehension of young men giving those verbs only which have extensive currency.

A dictionary of words with two or more forms, that is, spellings.

The oldest work of this class is said to be Dvi-rūpa-koṣa by Śrī-harṣa, the author of Naiṣadha-carita. The colophon gives the same account of Śrī-harṣa as in that work. But in this work, he says of himself, as Naiṣadha-mahā-kāvyojjvala-kīrtinā. It is not only a Dvi-rūpa-koṣa, but a Tri-rūpa-koṣa, Catū-rūpa-koṣa, and Pañca-rūpa-koṣa. The forms of words differ sometimes in mātrā (quality), sometimes in letters, sometimes in vibhakti (declension) and sometimes in ruḍhi or usage. (Printed in Grantha-pradarśanī.)

Śabda-bheda-prakāśa.

Śabda-bheda-prakāśa is by Bhaṭṭoji Dīkṣita. The causes of different forms, in this work, are given a little differently from those of Śrī-harṣa. It says, that the difference is sometimes from mātrā, sometimes from letters. sometimes from difference of meaning, and sometimes from ruḍhi or usage. (Mad., III, page 1205).

Viśeṣāmṛta.

Viśeṣāmṛta, sometimes called by mistake Viṣāmṛta, is by Tryamvaka-miśra. It gives the alternative forms of words. The author

says, that he was proficient in 32 bhāṣās from which varieties of words were formed. (Mad., III, p. 1195.)

Sarsvatī-vılāsa.

Sarasvatī-vilāsa is by Svarita-vallabha Bhaṭṭācārya, born in the family of Šaṃkara-miśra. It is divided into three chapters. (1) Antyādi-ramyam (2) Dīrghādi-vicitram (3) Gaṇitā-gaṇitādi-kathanam (Mad., III, p. 1120).

Vaibhāṣika-koṣa by Kṛṣṇa-kavi.

Vaibhāṣika-koṣa by Kṛṣṇa-kavi, son of King Lakṣmaṇa and Mallikā. The work was written in Kali-yuga era 4869, that is, 1768 A.D., the commentary, by the author, in Kali-yuga era 4882, that is, 1781 A.D. It deals with alternative forms of words (Mad., III, p. 1200).

Another work on Dvi-rūpa-koṣa is by Puruṣottama-deva. (I.O. 1037 and 1038.) Šabda-bheda-prakāśa is also attributed to the same author; but Eggeling says, "It agrees pretty closely with the first part of the first supplement of Maheśvara's Viśva-prakāśa.

These works are so similar to each other that it is very difficult to distinguish one from the other and so there is confusion about the authorship in many of them. A good instance of this has been given by Eggeling in 1037 of his Catalogue.

Dvi-rūpa-dhvani-saṃgraha.

Dvi-rūpa-dhvani-saṃgraha is a vocabulary of words of different spellings by Bharata Mallika, —son of Gaurāṅga Mallika (I.O. 1041).

Spelling book, Varṇa-deśanā.

Varṇa-deśanā (I.O. 1039) is by Puruṣottama-deva. In the preamble the author says, this work is written for regulating the spelling and it is to be regarded as a command of the King.

The Sanskrit alphabet is purely phonetic but with the advance of the Aryans towards the east and the admission of many non-Aryan tribes into the Aryan society, the purely phonetic character of the alphabet changed, and the change is nowhere more marked than in Eastern India, especially in Bengal. In Bengal ja (ज) and ya (य) are similarly pronounced, ba (ब) and va (व) are similarly pronounced. No distinction is made between the cerebral ṇa and dental na. The three sibilants have the same pronunciation. This is true so far as the sound reaches the ear. The form of letters in different provinces, specially in the east, also creates confusion; kha and kṣa are often confused in writing, sometimes ṣa is written for both. Gha and ha, are often confused, ḍa and ṇḍa are scarcely distinguishable. Puruṣottama writes his Varṇa-deśanā to prevent all these confusions and to regulate the spelling according to the old phonetic alphabet. Maheśvara in the appendix to his Viśva-prakāśa, entitled Śabda-bheda-prakāśa, made an attempt to regulate spelling in the same direction. But Puruṣottama seems to have taken up the work in earnest. Besides his Varṇa-deśanā, he has written Ekākṣara-koṣa 4731—VI. Sakāra-nirṇaya 4728—III, is a spelling book designed to point out, what words have the letter śa, what words ṣa and what words sa; what words have ṇa and what words have ja; and from this it appears that Puruṣottama was a Bengali.

Varṇa-prakāśa.

Varṇa-prakāśa is by Karṇa-pūra written for the use of Rāja-dhara, son of Amara-māṇikya of Tripurā, the 159th king from the Moon. (See Introduction to the Rāja-mālā ৪৶০.) The object of the book was correct writing. The author consulted purāṇas, punnings, yamakas, 19 koṣas, many works on dhātu-vṛtti, and uṇādi. It treats of the difference

between, ja and ya; ṇa and na; ba and va and the three sibilants (I.O. 1036).

Besides these there are many dictionaries of words of one syllable only variously named Ekākṣara-koṣa, Varṇābhidhāna, Mātrikā-nighaṇṭu, etc. One of them is attributed to Vara-ruci, another to Puruṣottama-deva, a third to Bharata Mallika, a fourth to Sudhā-kalasa, a disciple of Rāja-śekhara, a fifth to Śrī-nandana-bhaṭṭa, and a sixth to Mahī-dhara, and a seventh to Bhāśkara-paṇḍita. They are to be found in the I.O. Catalogue and in our Catalogue Nos. 4722 and 4726. There are other koṣas entitled Rāśi-koṣa, Nakṣatra-koṣa and so on. These are not koṣas properly so called, simply lists of Rāśis, Nakṣatras, et cetera.

CHANDAḤ-ŚĀSTRA.

PROSODY.

Vedic chandaḥ is neither metre nor prosody.

In Vaidika literature, chandaḥ does not necessarily mean metre. It means anything that covers and includes, besides metre, rhythm, style, intonation, melody, and cadence, and all that embellishes and dignifies literature from common speech. Every mantra has its chandaḥ and it is to be named before the mantra is uttered. Even Yajus which is generally in prose has chandaḥ. Long prose mantras have their chandaḥ. The Vedicl anguage is called chāndasa. Pāṇini while speaking of the Vedic language gives the word chandasi in his sūtras as opposed to bhāṣāyām.

सूर्य्यश्च मा मन्युश्च मन्युपतयश्च, etc., uttered by every brahmaṇa in their morning sandhyā, is said to be in Prakṛti chandaḥ. This is the Prakṛti chandaḥ of Piṅgala in 84 letters. There are chandaḥs of one letter, two letters, up to 104 letters. This cannot be metre. The mono-syllabic Bhūḥ, the di-syllabic Bhuvaḥ and mono-syllabic Svaḥ are mantras and they have their chandaḥ.

Vedic and laukika chandaḥs.

Chandaḥs are generally divided into Vedic and laukika. Laukika chandaḥs generally contain from twenty-four to forty-eight letters divided into 4 pādas or quadrants. The Vedic chandaḥs are not so divided. Not to speak of the Daivī-gāyatrī, etc., that is, from 1 letter to 23 letters, even the Gāyatrī chandaḥ of 24 letters is divided generally into 3 pādas or quadrants of 8 letters each. There are Gāyatrīs of 2 quadrants also, called Dvīpadā.

Chandaḥ was a powerful instrument in keeping the purity of the pronunciation of Vedic mantras. If there was any mistake, the chandaḥ will at once detect it. So, the chandaḥ is regarded as one of the six aṅgas, limbs or subsidiary studies of the Vedas. It is often called the chief aṅga or the first aṅga. So, much importance was attached to it in Vedic times. As a Vedāṅga it had treatises for different Vedas, and different šākhās of it. But Piṅgala's great work cast every one of them into shade, and they have all disappeared, still Piṅgala has perpetuated the names of many a prosodists before him. He names Krausṭukī, Yāska, and Tāṇḍina as his predecessors in Vedic prosody. (See Piṅg. ch. III, sūtras 29, 30, and 36.) But it is not possible to determine whether they were writers belonging to different šākhās or writers like Piṅgala of tracts on Vaidika chandaḥ as a whole.

Chandah as a Vedāṅga.

The age of Piṅgala was never properly investigated. But the tradition embodied in the Kāvya-mīmāṃsā by Rāja-šekhara in the beginning of the 10th century, places him immediately after Pāṇini, and both of them were tested at Pāṭali-putra, and Piṅgala-nāga was in his old age, the preceptor of Vindusāra's sons. So he must have flourished in the 2nd half of the 4th century B.C. As Pāṇini has embodied in his great grammar both chāndasa language and bhāṣā, so Piṅgala has also embodied in his great prosody, both Vedic and laukika. As Pāṇini was preceded by several grammarians, who wrote on bhāṣā, some of whom he names; so Piṅgala was preceded by several writers on laukika chandaḥ, of whom he names at least four, e.g., Saitava, (See. Ch. VII., sūtra 10. Rāta and Māṇḍavya, (Ch. VII, sūtra 34) and Kāšyapa (Ch) VII, sūtra 9).

Age of Piṅgala.

Piṅgala's system.

Piṅgala's system is based on arithmetic, permutation, combination, and even progression which subsequent writers did not take any account of. Hence there is a great difference between his system and those of Vṛtta-ratnākara and Chando-mañjarī. Like Pāṇini, Piṅgala attempts to reduce the nomenclature of the essentials of his prosody into algebrical signs. Guru and laghu he reduces to ga and la, and as the whole of the system of prosody depends on short and long vowels, the whole work looks like algebra, with short and long vowels in different positions. In a combination of 3 letters, he has given us eight groups. Short vowels is one mātrā and long vowels, two mātrās. Writing short vowel with a curve and long vowel with a line, he has given:—

म् = — — —
य् = ⏑ — —
र् = — ⏑ —
स् = ⏑ ⏑ —
त् = — — ⏑
ज् = ⏑ — ⏑
भ् = ⏑ — —
न् = ⏑ ⏑ ⏑

Vedic prosody of Piṅgala.

The Vedic prosody of Piṅgala ends with the 7th sūtra of the 4th chapter. In the beginning of the 2nd chapter he gives a tabular statement in which the vertical column contains eight entries, (1) Ārṣī (2) Daivī (3) Āsurī (4) Prājāpatyā (5) Yājusī (6) Sāmnī (7) Ārcī (8) Brāhmī. The horizontal columns contain the names of seven chandaḥs (1) Gāyatrī (2) Uṣṇik (3) Anuṣṭup (4) Vṛhatī (5) Paṅkti (6) Triṣṭubh, and (7) Jagatī. In the horizontal column Ārṣī, the chandaḥs increase by 4 letters each, 24, 28, 32, 36, 40, 44, 48. Above these there is Ati-jagatī 52; Śakkarī 56; Ati-

Śakkarī 60; Aṣṭi 64; Atyaṣṭi 68; Dhṛti 72; Ati-dhṛti 76; Kṛti 80; Prakṛti 84; Ākṛti 88; Vikṛti 92; Saṃkṛti 96; Abhi-kṛti 100; Ut-kṛti 104.

The Vedic verses.

"The Vedic verses were composed at different times in diverse localities and by various persons. The gifted authors were not hampered by any rules of grammar or rhetoric, syntax or prosody. The language was not stereotyped then, as it subsequently became. In the unbounded vigour of genius and amidst the surrounding luxuriance of nature they burst forth into expressions, sometimes so exquisite as to be almost inimitable. There is no wonder then that the Vedas came to be regarded as an emanation from the Supreme Source of all things. But that very luxuriance made it well-nigh impossible to bring it under general rules. Whatever schemes might be adopted there would still remain some exceptions that could not be included in it. To avoid this inconvenience, the authors of the rules of versification devised an exceedingly plastic and variable numerical method. In it, a single syllable is a Daivī-gāyatrī, be it a long or a short one. A couple of syllables are a Daivī-uṣṇik, three of them are Daivī-anuṣṭup and so on to an indefinite extent.

"Then again by the rules of Nicṛt and Bhurik (Ch. III, sūtras 59, and 60) Svarāṭ and Virāṭ, an addition of, or, a diminution by a syllable or two is quite legitimate. . . . . . Thus the little gaps in the numerical gradation are completely bridged over and there could be no imaginable sentence or composition that would not fall under one or other of these measures. We must remember again that there was no restriction whatever as to long or short syllables nor any regulation of pause or

yati." (Introduction, Para 13 and 14 of Ghoṣa's Chandaḥ-sāra-saṃgraha.)

As I have said in the preface to the Purāṇa volume that the Agni-purāṇa has chapters on versification both Vedic and laukika. The author of the Purāṇa follows Piṅgala closely as explained by an yet unknown commentary, whose opinions have been refuted by Halāyudha, the standard commentator of Piṅgala in the 2nd half of the 10th century A.D. in Mālava. The later chandaḥ works also deal with Vedic versification. One of them counts the numbers the Vedic metres as opposed to laukika. The Nārada-purāṇa, too, in its second book has a chapter on Vedic prosody.

Laukika section of Pingala's Prosody.

Piṅgala admits of three classes of laukika chandaḥs (1) gaṇac-chandaḥ (2) mātrāc-chandaḥ (3) akṣarac-chandaḥ. One is Āryyā, etc.,; two, Vaitālī, etc.,; three, Samānī, etc.

The unit of gaṇa is generally called catuṣkala- gaṇa or a group of four short vowels. That gaṇa can have only five varieties, ।।, ।◡◡, ◡।◡, ◡◡।, ◡◡◡◡, and no sixth. Āryyā, according to Piṅgala, consists of two halves. Both consisting of seven and a half gaṇas. According to different gaṇas in different places the Āryyā has 80 varieties. These have been given in notes of the Bibliotheca Indica edition and explained by Ghoṣa in Paras 27, 28, and 29 of his introduction to Chandaḥ-sāra-saṃgraha. In the chief definition of Āryyā, the distribution in four pādas is ignored. But subsequent writers make the pause after twelve mātrās in the first and second half, the chief point of an Āryyā. But Piṅgala admits it only in the Pathyā varieties of this metre.

The second division of laukika verses in Piṅgala is

Vaitālīya. In it there are four quadrants. The odds have 14 mātrās, and the evens 16. The last syllable of each pāda must be long. There are altogether eighteen varieties.

The third, akṣarac-chandaḥ is of three kinds:—(1) Sama, (2) Ardha-sama, (3) Viṣama, that is (*a*) where all the quadrants have equal numbers of syllables; (*b*) where the first and second have the same number of syllables as the third and fourth respectively; and (*c*) where all the quadrants have different number of syllables.

From Gāyatrī in 24 letters to Ut-kṛti in 104 letters, all the chandaḥs are common both in the Vedas and in bhāṣā. The difference being (1) the arrangement of quadrant is very loose in the Vedas and very rigid in the bhāṣā (2) the mātrā is, as a rule, ignored in the Vedas, but their succession is very strict in bhāṣā; (3) the pauses are *non est* in the Vedas, but they are essential in the bhāṣā.

The varieties of these chandaḥs come to millions.

All chandaḥs above 104 syllables, that is, 26 syllables in a quadrant, are called Daṇḍaka. In the 10th and 11th centuries, the Daṇḍakas became very fashionable. In writing, these long metres looked like prose. In print, too, they are difficult to be distinguished from prose. All chandaḥs, not mentioned in these rules, are called gāthās.

Prākṛta-piṅgala is a work on chandaḥ not of Vedic or classical Sanskrit but of Prākṛta. It is attributed to Piṅgala, because, he is the earliest and the greatest of the writers on chandaḥ. It may have followed in some instances Piṅgala's Chandaḥ-sūtra, but it is a very late work. It mentions Hāmbīra, the Rājput sovereign of

Mewar in the 14th century. Muhammedan words are often met with in this work, and the commentaries all belong to the 17th century. The most noted name amongst the commentators is Viśva-nātha Tarka-pañcānana, the writer of three of the most difficult, abstruse, and erudite works on modern Nyāya. How he came to write a commentary on Prākṛta-piṅgala is a wonder. Vaṃśī-dhara's commentary was written at Benares in 1621. His father, Kṛṣṇa-deva, encouraged and helped him in his work. Yādavendra, who has the titles of Budha-rājendra, Daśā vadhāna, and Bhaṭṭācārya wrote a commentary on the Prākṛta-piṅgala with the object that no teacher's assistance would be necessary. There is another commentary, by Kṛṣṇa. A fifth commentary by Śrī-harṣa Śarmā, son of Paṇḍita Makara-dhvaja, is mentioned in No. 9 of the Chandaḥ section of the Calcutta Sanskrit College Catalogue.

Piṅgala-prākṛta-sūtra with a commentary by Bhaṭṭa Lakṣmī-siṃha was composed in 1657 Saṃvat equal to 1600 A.D. The commentator says, that, Vālmīki is the earliest poet in Sanskrit, Śāli-vāhana in Prākṛta and Piṅgala, which is another name of Śeṣa-nāga in bhāṣā. (This is perhaps the reason why in Rājputāna, the bards write in two distinct languages, Ḍiṅgala and Piṅgala. Maru-bhāṣā is Ḍiṅgala, and Vraja-bhāṣā is Piṅgala.) Śeṣa-nāga wanted to know how much of his hood was covered by the earth and so he came to earth in the guise of a brāhmaṇa. But Garuḍa, his enemy, knowing his disguise swooped upon him from a great distance. The brāhmaṇa said to Garuḍa, "you see my skill in poetry, what I write in one place I do not write in another". So saying he went on composing poetry till he came to the end of the land and jumped into the sea and thus escaped the vengeance of Garuḍa (Mad., III, p. 1226).

Piṅgala-sāra-vikāśinī is a Sanskrit commentary on Prākṛta-Piṅgala by Ravi-kara, who gives his genealogy thus—

Śūla-pāṇi
|
Ratnākara Miśra
|
Dohovi Paṇḍita
|
Dhandeśa
|
Bhīma-sena-miśra
|
Hari-hara Kavi
|
Ravi-kara.

The MS. in the India Office (I.O. Catal. 1110) was copied from a MS. in the library of the Pālpā Rājā of Gorakpura in 1814. Pālpā is now in Nepal territory.

Vṛtta-mauktika, is a Sanskrit treatise on Prākṛta metre by Candra-Śekhara, son of Lakṣmī-nātha-bhaṭṭa (I.O. Catal. 1114).

Chandaḥ-koṣa is an exposition of Prākṛta metres in Prākṛta stanzas serving as examples of particular metres explained.

After Piṅgala comes the great poet Kāli-dāsa as a writer of two works on chandaḥ in Sanskrit. The shorter one, Śruta-bodha, is well known. Copies of it will be found everywhere. It has often been printed. It has been written in a very light vein addressing the poet's wife. The definition of each vṛtta or metre is given in the same metre. The rules of chandaḥ are given in a few verses in the beginning.

It has a commentary (Mad., III, p. 1243). The commentator puts forth an apology for Kāli-dāsa, for not writing a Maṅgalācaraṇa. He says, that, Kāli-dāsa did write a Maṅgalācaraṇa, but he has not put it here. Another commentary is mentioned in I.O. Catal. 1086. It is called Śruta-bodha-vṛtti by Harṣa-kīrti Upādhyāya, pupil of Candra-kīrti of the Nāga-purīya gaccha.

The other work on metre attributed to Kāli-dāsa is Vṛtta-ratnāvalī. It consists of 71 stanzas in praise of Sarasvatī. Every stanza is in a special metre and contains the name of that metre. It gives no rules of prosody.

The next great writer on chandaḥ is Ratnā-kara Śānti of Vikrama-śīla-vihāra and the guru of Dīpaṃkara-śrī-jñāna or Atiśa, the organiser of Mahāyāna Buddhism in Tibet. The work is entitled Chando-ratnākara, in which the author is given the title of Kali-kāla-sarvajña, that is, a Buddha of the Kali era. Ratnākara Śānti was an eminent controversialist and an acute logician. His Antar-vyāpti-samarthana has been published by me in the Bibliotheca Indica series as one of the six tracts on Buddhist logic. Some of his songs in Bengali survive in the Caryā-carya-viniścaya. The I.O. MS. is accompanied with a Tibetan transliteration and a Tibetan translation. It follows the classification of chandaḥs by Piṅgala. It is a wonder how he came to write a work on chandaḥ (I.O. Catal. 1105).

Vāṇī-bhūṣaṇa by Dāmodara of the Dīrgha-bhūṣaṇa family in two paricchedas,—Mātrā-vṛtta and Varṇa-vṛtta is to be found in I.O. Catal. 1097. It says that the mātrā-vṛttas are 43 and the varṇa-vṛttas are 13 more.

Chando-mālā by Sāraṅga-dhara Agni-hotrī is found in I.O. Catal. 1104. It is an elementary treatise on Sanskrit prosody in which much has been omitted that is not useful to a student of chandaḥ. It has a chapter entitled Gāthā-prakaraṇa. Then follow dohā, soraṭṭhā, catuṣpadikā, etc., which are only used in Hindi and other vernaculars.

Vṛttokti-ratna is a metrical paraphrase of Piṅgala's rules of Sanskrit prosody by Nārāyaṇa-bhaṭṭa-tārā with a commentary entitled Parīkṣā, by the author himself, in which the verses of the treatise are throughout interpretted in a double sense. In the text the author follows the interpretation of Piṅgala as given by Halāyudha. The Parīkṣā commentary simply explains the text but does not criticise it (I.O. Catal. 1106).

Vṛtta-muktāvalī is by Maithila Durgā-datta (I.O. Catal. 1113). The author was patronised by Hindu-pati, a rājā of the Bundela tribe. The first king of the dynasty was Campati-rao; his son Chatra-sāla; his son was Sabhā-siṃha.

Vṛtta-muktāvalī-tarala by Mallāri, on Vṛtta-muktāvalī has not yet been found (I.O. 1112).

Two works of modern origin are very popular in India but their dates are uncertain. They are (1) Vṛtta-ratnākara and (2) Chando-mañjarī. Vṛtta-ratnākara is by Kedāra-bhaṭṭa, the son of one whose name is variously spelt as Pabveka, Pathyeka or Pebbeka of the Kāśyapa-gotra and a master of all siddhāntas. It is divided into six chapters. The tradition of the Chandaḥ-śāstra is given thus in this work;—Mahādeva, Guha, Sanat-kumāra, Vṛhaspati, Indra, Śeṣa-nāga, and Piṅgala whose disciples spread the chandaḥ all over the earth. As a popular work it has many commentaries.

(1) Mati-mañjarī is by Nārāyaṇa-bhaṭṭa-purohita, son of Nṛ-siṃha-yajvā (Mad., III, p. 1223).

(2) Dhī-sodhanī is by Śrī-nātha, son of Govinda-bhaṭṭa. The author is described in the colophon as Kavi-śārddūla (Mad., III, p. 1225).

(3) There is one commentary by Hema-saṃsada-adhī-śa, son of Tīrtha-nāyaka. It speaks of Citra-kāvyas at the end. (Mad., III, p. 1238.)

(4) Vṛtta-ratnākara-setu by Hari-bhāskara-śarmā, son of Āyājī-bhaṭṭa, grandson of Hari-bhaṭṭa, and great grandson of Puruṣottama-bhaṭṭa of the Kāśyapa gotra, was written at Benares in 1676 A.D. (I.O. Catal. 1091).

(5) Bhāvārtha-dīpikā is by Janārdana-bhaṭṭa (I.O. Catal. 1093).

(6) The great Nārayaṇa-bhaṭṭa of Benares wrote a commentary on Vṛtta-ratnākara in 1545 A.D. His genealogy is given here as follows:—

Nāga-pāśa
|
Aṅga-deva
|
Govinda
|
Rāmeśvara
|
Nārāyaṇa

(See I.O. Catal. 1094.)

The same Nārāyaṇa-bhaṭṭa wrote an independent treatise on chandaḥ entitled Vṛtta-kaumudī after the title of Jagad-guru was conferred upon him by Akbar

about 1572, when he relieved northern India from the effects of a long drought spreading over 12 years by his devotion to Rāma. This work has not yet been found. But it has been quoted by Divā-kara.

(7) Vṛtta-ratnākarādarśa by Divā-kara, son of Mahādeva and grandson of Bharadvāja-Bālaṃbhaṭṭa in 1740 A.D. The writer has made full use of Nārāyaṇa-bhaṭṭa's commentary and his work on Prosody entitled Vṛtta-Kaumudī (I.O. Catal. 1095). The commentator quotes a number of standard works on chandaḥ. The commentator's father Mahādeva has been described here as a Tārkika. He is the author of Dina-karī, a commentary on Siddhānta-muktāvalī of Viśva-nātha Tarka-pañcānana.

(8) Vṛtta-ratnākara-vyākhyā entitled Ratna-prakāśikā by Rāma-kṛṣṇa, son of Sadāśiva-deva and Bhavānī, grandson of Śrī-pati-deva-surī and great grandson of Nīla-kaṇṭha of Ātreya-gotra. The author wrote under the patronage of Rājā Bāṇa-siṃha, son of Bhagavanta-siṃha belonging to the Ujjena-vaṃśa founded by Vikramāditya.

Chando-mañjarī by Gangā-dāsa, son of Gopāla-dāsa and Santoṣā, a Vaidya by caste, is in six chapters: (1) mukhabandha, (2) sama-vṛtta, (3) ardha-sama-vṛtta, (4) viṣama-vṛtta, (5) mātrā-vṛtta, (6) gadya-vṛtta-stavaka.

Chando-mañjarī-ṭīkā by Jagan-nātha-sena, son of Jaṭā-dhara-sena, was written for the benefit of author's pupils (I.O. Catal. 1101).

Chando-mañjarī-jīvana by Candra-śekhara is to be found in I.O. Catal. 1102. At the end there are certain

modifications of metres, such as are detailed in the last chapter of Vṛtta-ratnākara. It deals with Prastāra, permutation, and combination of mātrās or measures.

Other works on Chandaḥ, not so popular and not so often used, are:—Ekāvalī, written by Gokula-nātha under the patronage of Fateh-shāhī, rājā of Gaḍwal in the 17th century. It deals with metres in common use. The stanzas given in illustration of various metres are all in praise of Fateh-shāhī. The work is divided into three Ratnas. The author's mother's name is Umā, and father's name is perhaps Vidyā-nidhi. The author offers this Ekāvalī to his patron, as fit to decorate him (Mad. III, p. 1225).

Vṛtta-maṇi-koṣa, by Śrī-nivāsa, son of Lakṣmī-veṅkaṭa of the Vājsaneya-śākhā. The chapters are called Viṣkambhas and there are six of them (Mad. III, p. 1228).

Prastāra from root 'stṛ' to spread, meaning spreading or expansion. When applied to chandaḥ, it means scansion and the calculation of the position of mātrās or measures, and syllables, by permutation and combination. It is an interesting subject, but very intricate, involving as it does a good deal of arithmetical calculation. An eminent astronomer of Beneras of the 17th century, named Cintamaṇi, has written a book on the subject named Prastāra-cintā-maṇi. It is divided into three chapters:

(1) Varṇa-prastāra on metres regulated by syllables.

(2) Mātrā-prastāra on metres regulated by quantity.

(3) Khaṇḍa-prastāra on the application of music to the preceding two classes of metres.

The work may be of considerable use in elucidating the subject of rhythm in Indian music. The authorities

consulted in this connection are: Dīkṣita, Piṅgala-sūtra, Bharata, Bhāmaha, Vṛtta-ratnākara, Saṅgīta-darpaṇa, and Saṅgīta-ratnākara.

The father of the author, Govinda, was one of the first class astronomers with a thorough knowledge of Pāṇini, Kāvya, and Alaṃkāra. The son was equally proficient in grammar, Jyotiṣa, and Chandaḥ.

Ghosh in the introduction to his Chandaḥ-sāra-saṃgraha, paragraphs 42–46, has applied algebrical formulæ in the elucidation of Prastāra and these should be read by those who want to elucidate this subject. His idea is that Piṅgala applied arithmetic and algebra to his prosody, which subsequent writers have failed to do.

All that has been said up to this time relate to blank verse alone. Later Sanskrit poets however used rhymes which they called Yamaka, and Jaya-deva has made his rhymes sweet, melodious, and famous throughout the world; so much so, that in the vernaculars we have nothing but rhymes till in the beginning of the sixties of the last century when Michael Madhu-sūdana Datta introduced blank verse into Bengali from Europe. But I don't think that Bengalis have taken very kindly to it.

ALAṄKĀRA.

RHETORIC.

Six kinds of poetic literature.

Alaṅkāra-śāstra or rhetoric is formulated when there is an extensive literature in any branch of Poetry. Sanskrit rhetoric regulates six kinds of Poetic literature in the main, and has six distinct origins.

(1) Anibaddha or muktaka.

The first kind of these is what Bhāmaha calls 'anibaddha' or 'muktaka'—detached or loose,—one verse poetry or short pieces. The Sanskrit poetical literature abounds in this sort of poetry. The sūktas of the Ṛg-veda contain from one ṛk to fifty-two ṛcs only, and in the end of the 10th Maṇḍala they are arranged according to the number of verses or ṛcs they contain. Coming later, the same anibaddhas and muktakas are to be found in the Therā-therī-gāthā, in the Dhammapada (Sanskrit, Prakrit, and Pāli), in Gāthā-saptaśatī, Āryā-saptāśatī, Pañcakas, Saptakas, Aṣṭakas, Daśakas, Viṃśikās, Triṃśikās, Pañcāśat, Śatakas, Sapta-śataka, et cetera. For the discipline of writers of such extempore verses the formulation of doṣas or defects is quite enough. Excellences there may or may not be; but it must be free of fault. One single fault mars the enjoyment of a beautiful verse, just as one patch of white mars the beauty of a handsome person. There may be simple alaṅkāras like simile, but alaṅkāra has not much scope in such poetical pieces.

The second form of literature for which the help of rhetoric is invoked is business prose, royal writs, ordinary

correspondence and documents. Glaring mistakes of grammar, language, and idiom must be avoided in these,—especially, vulgarity. It should have some excellences; it should be lucid, unambiguous, thoroughly clear to those for whom it is meant, without technical terms and the arguments should be marshalled in their proper order, and so on. Figures of speech have very little scope in this sort of literature.

(2) Business prose, royal writs, etc.

The third form of literature for the exercise of rhetorical restraint is the language of controversy. That language should be free from all defects; it should be lucid, unambiguous, free from hard technicalities, and so forth. Figures of speech have very little scope here also. But it strictly follows the rules of argument (the Tarka-śāstra and Hetu-śāstra). If it does not, it is generally condemned for faulty logic.

(3) Language of controversy.

The fourth form is poetry in prose. Some say that it is divided in two classes, viz., ākhyāyikā and kathā. But others divide it in many classes. It is here that the question of style arises. There should, of course, be no glaring defects, and the figures of speech have a free scope. There are some guṇas or excellences that are inherent in one style, while there are opposites in another. Originally there were two styles; later on, there became many according to the countries where they prevailed. In advanced treatises style or rīti came to mean the use of compound words of different degrees. The Pāñcālī rīti uses compounds of two or three words, the Lāṭī, of five or six words,—seven at most. The Gauḍī allows the

(4) Poetry in Prose, kathā and ākhyāyikā.

compounds of any number of words while the Vaidarbhi allows no compounds. It was when poetry in prose was the order of the day, that rīti became the established discipline of rhetoric.

(5) Drama.

The fifth form of literature requiring the discipline of rhetoric is the drama. But drama means much more than mere literary composition. It has much to do with the profession of actors and actresses; and for establishing this discipline on them, this section of discipline is called the Naṭa-sūtra or Nāṭya-śāstra. It concerns more with how actors should behave on the stage than with grammatical defects, stylish excellences, and figures of speech. Not that they are neglected altogether but they are given a subordinate position. The whole Śāstra is concerned with the motions of the limbs, modulation of voice, involuntary expressions of the working of the mind, and accidental and superficial ornaments.

(6) Mahā-kāvya.

The sixth form of literature is concerned with poems in many cantos. For the discipline of writers of this class of poems, rhetoric is most needed. They have most of the higher characteristics of dramas without the help of the actors and the stage. The work is very difficult. It is the poet's words only which have to produce all the effects of a drama. Vāmana gave the highest place to dramas among all the nibaddha kāvyas to the neglect of mahā-kāvyas and other forms of literature.

So far as we are aware, these are the six branches or forms of literature to which the discipline of the Alaṅkāra-śāstra is applied.

First Source and the Nirukta.

The first source of information about the Alaṅkāra-śāstra is to be found in Yāska's Nirukta. In Nighaṇṭu III, 13, a list is given of the particles of comparison in the Vedic literature; and Yāska in his Nirukta illustrates the use of these particles, and incidentally speaks of bhūtopamā, siddhopamā, rūpopamā, and even luptopamā and quotes a definition of upamā from Gārgya.

Second Source and the Artha-Śāstra.

In the case of writing business prose, royal writs, ordinary correspondences, the directions are given in Bk. II, Prakaraṇa 28, of Kauṭilya's Artha-śāstra. There we get some effective criticism of the art of writing and of literary composition, rather writs. The composition of writs should have the following characteristics:—(1) artha-krama, (arrangement of subject matter), (2) sambandha (relevancy), (3) paripūrṇatā (completeness), (4) mādhuryam (sweetness), (5) audāryam (dignity), (6) spaṣṭatvam (clearness). The doṣas or defects in composition to be avoided according to Kauṭilya, are:— (1) vyāghāta (contradiction), (2) punaruktam (repetition), (3) apa-śabda (bad-grammar), and (4) samplava (misarrangement of words).

There may be differences of opinion as to the date of the complete work of Kauṭilya, but that does not apply in the case of his chapter on writs. Because, at the end of it, it is distinctly stated that this chapter was written by Kauṭilya for Narendra (which is another name of Candragupta) after consulting all śāstras and examining the practice in vogue. So, this chapter was written late in the 4th century B.C.

Since the advent of the six heretical teachers and Buddha in the earlier centuries, B.C. controversy be-

Third Source and the Tarka-Sastra.

tween the different sects and between the different Schools of the same sect was the order of the day and lasted for centuries. The controversy used to be called kathā. During Aśoka's reign, in what is called the Third Saṅgīti or council, five hundred old monks wrote a work entitled Kathā-vatthu or points of controversy. Books were written on vāda, tarka, vivāda, and hetu-śāstras. These controversies were useful in two different ways. (1) It led to accurate knowledge of logic, and (2) to the accurate knowledge of doṣa and guṇa of composition. The controversialists were very keen about the exact import of words,—their connotation and denotation. But they were not much in favour of clogging the clear expression of words by figures of speech. But they were also very keen about clearing their language from the defects of logic or hetu-śāstra;—especially those who wanted to popularise the hard doctrine of mokṣa by writing kāvyas on it.

Prof. Tucci in an article, J.R.A.S., 1929, July, on Buddhist Logic before Diṅ-nāga, mentions several works on Tarka-śāstra. In Part marked II, Asaṅga and Sthiramati speak of vākyas as śuddha-vākya, vivāda-vākya, apavāda-vākya, samvāda-vākya and upadeśa-vākya. Among the adornments of speech is mentioned perfection of phrases, and this perfection depends on five things:—(1) devoid of rustic expression, (2) easy, (3) evident, (4) coherent, and (5) of good meaning.

Among the vacana-doṣas of 9 kinds, there is one called vyartha which again is divided into 10 sub-sections: (1) anarthaka, (2) apārthaka, (3) yukti-hāni, (4) sādhya-sama, (5) jāti, (6) arthānupalabdhi, (7) asambaddha, (8) aniścīta, (9) siddha-sādhya, and (10) of wrong doctrines. In a controversy these doṣas lead to the defeat of the party committing these.

In the Nigraha-sthāna section of Nyāya-sūtra as settled by Vācaspati Miśra in his Nyāya-sūcī-nibandha, there are two adhikaraṇas, viz., the second and the fourth which relate to language and thus come within the range of rhetoric. The doṣas are: (1) arthāntara, (2) nirarthaka, (3) avijñātārtha, and (4) apārthaka. These form the second adhikaraṇa. Repetition of words is called punarukta and repetition of word and sense when the meaning is clear is also called punarukta. These two form the fourth adhikaraṇa.

The defects of argument are said to be of four classes in the Nyāya-sūtras; viz., (1) hetvābhāsa (when things look like hetu but they are not so), (2) chala or quibbles, (3) jāti (opposition to argument by similitude and dissimilitude), and (4) nigraha-sthāna (points of defeat). Of these, the chala or quibbles is purely a defect of language. For example:—this man has come from Nepal because he has a 'nava' (new) blanket. The opponent says this cannot be; for he has only one and not 'nava' (nine) blankets.

Professor Ui in his work on the Vaiśeṣika Sūtra of ten padārthas has proved that the Nyāya-sūtras are quoted by the Buddhist logician Harivarmā in the 3rd century A.D. So the Nyāya-sūtras may safely be placed in the 2nd century A.D. or even earlier; and the discipline of the language of controversy began before that time.

Fourth Source.

The word kathā did not always mean controversy, though in the Nyāya-sūtras vāda (controversy for ascertaining truth) jalpa (controversy for humiliating an opponent) and vitaṇḍā (controversy for the sake of controversy) are included in kathā. Yet in light literature kathā has a

different meaning,—story. The oldest of these stories was written in the Bhūta-bhāṣā in the 1st century A.D. Since then, there had grown many Kathās among the Hindus, Jains, and Buddhists.

Ākhyāyikās, short ones, are very familiar in the Brāhmaṇa literature of the Vedas. In classical Sanskrit also, there are many works called Ākhyāyikās. Daṇḍin says that the difference between the kathā and ākhyāyikā is nil; but Vāmana says that there are many more varieties of poetry in prose. It is in writing long works in prose that the necessity was first felt for rīti or different styles of writings. Later on, when the numbers of rītis were settled, they were transferred to poetry also. As I told already, that in the opinion of later rhetoricians rīti meant the use of longer or shorter compounds, or no compounds.

Fifth Source, and the Nāṭya-śāstra.

The drama had its origin, says Bharata in his Nāṭya-śāstra (I. 17), in Brahmā who took the dialogues from the Ṛg-veda, acting from the Yajur-veda, songs from the Sāma-veda and rasa from the Atharvan. I think, in saying so, Bharata, the chief interlocutor in the Nāṭya-śāstra compares the drama with a sacrifice.

The Vedic sacrifice and the drama.

In all sacrifices, the professors of all the three Vedas participate, and sacrifices were regarded in ancient India as the greatest work that man can do. The sacrificial hall and the sacrificial altar had a variety and beauty of construction which taxed all the resources of Vedic art and imagination. The sacrificial hall was usually a projection of the fire-house in which a perpetual fire was

kept burning by every twice-born man worth the name. At the further end of the vedī or sanctified ground, there used to be a fire-pit much larger than that kept in the fire-house. There the objects of offerings to the gods were kept arranged. These offerings may be either animals or vegetables, may be single objects or a combination of objects. There were wooden glasses in which the frothing juice of soma used to be kept ready for the use of the gods.

The idea was that the gods, invisible powers, hover round the fire-pit and anything that is put in the fire is eaten by these invisible gods. Close to the fire-pit sat the Adhvaryus or priests professing the Yajur-veda, who pronounced the sacrificial formulæ and put the offerings into the fire. Fire was regarded as the mouth of the gods and anything put in the fire was eaten by the gods. The Yajur-vedi priests did all the manual and physical work in a sacrifice. At the end opposite to that on which they sat were a row of priests, the Hotās and the Udgātās, *i.e.*, priests professing the Ṛk and the Sāma Vedas. Their number was not fixed. At the call of the Hotās or the callers, or the invokers, the gods used to come close to the fire and at a hint from them the Adhvaryus put things into the fire and the celestial feasts began. It was a general custom in ancient India which up till now lingers in some parts that high feasts were accompanied with music, both vocal and instrumental. As soon as the godly feasts began the Ud-gātās or the Sāma-vedi priests raised their chants. The whole effect was a magnificent one and it had a dramatic effect. Well might Bharata say that Brahmā in creating theatres or dramas, took recitation from the Ṛg-veda, the songs from the Sāma-veda, and the acting from the Yajur-veda. By saying so, Bharata indicated that the drama had its origin in sacrifices, or at

least dramas were compared to sacrifices. Bharata also says that Brahmā took rasa from the Atharva-veda, *i.e.*, the Veda professed by the superintending priest or priests with an implied comparison with the manager of the stage. Everything that is mysterious and cannot be explained is generally attributed to Atharva-veda: and nothing can be more mysterious than rasa. One reads a piece of fine poetry and tears trickle down from his eyes! One looks at dramatic acting and becomes fired with heroic sentiments! The relation between hearing of poetry and seeing of drama on the one hand, and the tears and heroic sentiments on the other is a mystery; and this mystery is attributed to Atharva-veda,--the Veda of mysteries.

Unlike the criticism from the first four sources which is merely analytical, the criticism from the fifth source, (it does not look into the beauties of syllables, words, sentences, their meaning and their arrangement), takes in the whole panorama of the drama and gives directions how to enjoy it. It is a pleasure to turn from those minute details with which our rhetoricians generally deal to the enjoyment of rasa and the enchantment of siddhi or success insisted upon in the Bharata Nāṭya-sāstra.

Sixth Source.

The sixth source for the discipline for which the aid of the rhetoricians is invoked, is the mahā-kāvya. But I am sorry to remark that no justice has been done to this class of poetry by Indian rhetoricians as a rule. From Daṇḍin downwards many of them have given definitions of mahā-kāvyas divided in sargas. Every definition suggests to me the idea that the author is anxious to include some epic work of his time into it. There is none comprehensive enough to include all epics in the definition. Raghu-vaṃśa cannot

be included into any definition of any of the earlier writers; till Viśva-nātha in the 14th century included it in his definition,—"Eka-vaṃśa-bhavā bhūpāḥ kulajā vahavopi vā". No attempt has ever been made by any writer of rhetoric to show the synthetic beauty of a kāvya in the same way as Bharata has done in his work. Look into any work on rhetoric, you will scarcely find two verses taken together to explain any synthetic beauty; and the synthetic beauty cannot be understood except by long quotations. Bhāmaha has often risen to higher criticism, but this only to find fault and not to explain beauty. He condemned Dūta-kāvyas as 'ayuktimat'; he condemned some work on Udayana as impossible. The Dhvani-kāra and his followers rose to very high criticism,—in fact have given the philosophy of rasa, but none of them have ever attempted to explain synthetic beauty in a mahā-kāvya.

Bharata's Nāṭya-śāstra.

Drama was subsequent to the Vedas.

The earliest author of the Nāṭya-śāstra is said to be Brahmā himself. He took conversation or recitation or dialogue from the Ṛg-veda, songs from the Sāma-veda, acting from the Yajur-veda, and the aesthetic enjoyment from the Atharva-veda (Nāṭya-śāstra, chap. I, verse 17). This plainly shows that the drama originated after the composition and the compilation in Saṃhitā form of the four Vedas. The relation of the Brāhmaṇa literature with drama has not yet been investigated.

Nāṭya-sūtras.

Its relation, however, with the Sūtra literature is intimate. Pāṇini in his sūtras speaks of two Naṭa-sūtras; one by Śilāli (Pāṇini IV, iii, 110) and the other by Kṛśāśva (P IV, iii, 111). We do not, indeed, know anything of these sūtras except their names, but they are Naṭa-sūtras

and they presuppose the profession of actors and they presuppose an extensive dramatic literature necessitating the composition of works on dramaturgy. There was not one sūtra, but two, compiled at different times and in different countries, as their names are governed by different sūtras and have different suffixes. They were not composed (kṛta), for then they would be governed by Pāṇini IV, iii, 116; but spoken ('prokta') *i.e.*, compiled from tradition (P. IV, iii, 101). This invests the Naṭa-sūtras with semi-vedic dignity.

Bharata's Nāṭya-śāstra.

Tradition ascribes a Nāṭya-sūtra to Bharata also. He is credited with having composed two sūtras;—one on dramaturgy and another on instrumental music. (Uttara-carita, Act 4.) In the large work in 6,000 ślokas called Bharata's Nāṭya-śāstra, he is the principal interlocutor. It is the largest work on dramaturgy, nay, on rhetoric and alaṃkāra extant. It has the advantage of having been commented upon by no less a person than Abhinava-gupta, one of the best Kāśmārian scholars in the best days of its literary history. But it is a śāstra and not a sūtra. It is written in śloka metre and is of considerable extent. These large works on śloka metre came in vogue after the close of the sūtra period about 2nd century B.C., and there are evidences to show that this work was written about that time. For in chap. XXI, verses 89-90 (Kāvya-mālā edition) it mentions Śakas, Yavanas, and Pahravas together; and it is a well-known fact that these nations were the ruling powers in Asia and North-west of India from 2nd century B.C. to 2nd century A.D.;—and instead of writing 'Pahlavas' for Parthians, it writes Pahravas,—so near to the old Greek spelling of the word 'Pārthavas'.

Distinction between Sūtra and Śāstra.

Literature in the form of interlocution also came in vogue about this time. In the Mahā-bhārata and the earlier Purāṇas, there are interlocutions in interlocution to several degrees. But throughout this work, the interlocution is single, *i.e.*, it is between Bharata and the ṛṣis. That also stamps it as more ancient than similar works written in the form of interlocutions. Even, that form of interlocution is absolutely discarded in many chapters.

Bharata's antiquity.

Another argument of the antiquity of the Bharata Nāṭya-śāstra is to be found in the 17th chapter of the book, in which language and dialects are enumerated and classified. In that chapter Sanskrit and Prakrit are spoken of, not as languages or dialects, but as modes of pronunciation (pāṭhya). In fact, the chapter opens with this statement. Bhāṣā, according to the position of persons speaking it, is divided into four; as (1) Ati-bhāṣā, (2) Artha-bhāṣā, (3) Jāti-bhāṣā, and (4) Jātyantarī-bhāṣā. In all these the modes of pronunciation are Sanskrit and Prakrit (v. 30). According to countries, these bhāṣās are seven, *viz.*, (1) Māgadhī, (2) Avantījā, (3) Prācyā, (4) Sūrasenī, (5) Ardha-māgadhī, (6) Vāhlīkā, and (7) Dākṣiṇātyā. The 'vi-bhāṣās' or dialects are seven, *viz.*, (1) Śavaras, (2) Ābhīras, (3) Caṇḍālas, (4) Sacara, (5) Draviḍa, (6) Uḍraja, and (7) of Jungle people. The dialects not to be used in a drama are those of Varvara, Kirāta, Andhra, and Draviḍa (?) (verse 57). This enumeration and classification of languages and dialects seem to precede the composition of Prakrit and Pāli grammars, and therefore may be safely placed in the 2nd century B.C., when Patañjali was writing his Mahā-bhāṣya for the use of the śiṣtas only or higher classes, and for keeping off the influence of the spoken vernaculars.

The story of Nahuṣa—the origin of the Naṭas.

There is a tradition that when Nahuṣa, an early king of the lunar race, became Indra or the lord of Heaven and was entertained by dramatic performances by Bharata, he requested the celestial dramatist to give dramatic performances on earth. Bharata reluctantly consented and brought down Apsaras and Gandharvas on Earth. They remained there for a long time and had a progeny. When the progeny grew up, they went back to Heaven leaving this progeny to perform and act dramas on earth. Their descendants proud of their celestial origin and of the success of their art began to caricature the ṛṣis and they in their wrath cursed them to be Sūdras. Thus the profession came to be regarded as low and the actors as Sūdras. This old tradition is borne out by a statement in Kauṭilya's Artha-sāstra, where it is said, (Bk. I, Ch. 3), "Sūdrasya dvijāti-susrūṣā kāru-kusīlava karma ca." So in Kauṭilya's time, the profession of actors was relegated to the Sūdras. This shows that the Nāṭya-sāstra in which the tradition is embodied is a very old work.

Classification of chandaḥ in Bharata.—Piṅgala and Bharata.

Chapters XIV and XV of the Nāṭyasāstra treat of Prosody as a part of vācika abhinaya or acting in words. In these two chapters, the author follows the chandaḥ-sūtras of Piṅgala which divides chandaḥs into three classes,—*viz.*, gaṇac-chandaḥ, mātrāc-chandaḥ, and akṣarac-chandaḥ. Later writers on prosody, however, have taken no notice of gaṇac-chandaḥ. They were satisfied with two classes of chandaḥs,—mātrā and akṣara. In chapter XXXII, 2, Bharata treats of chandaḥ as a part of gīta and calls these chandaḥs dhruvās. In this chapter also he follows the lead of Piṅgala which fact shows that Bharata is nearer to Piṅgala in time than other

verse 12, and nirukta, in verses 13 and 14, chap. VI. He gives the whole of the saṃgraha of Nāṭya-śāstra in verses 15–33, chap. VI. Here the word saṃgraha means table of contents. At the second half of the 33rd verse he says,—"I have spoken in brief of a collection of topics (saṃgraha) in a work on dramaturgy". Then he proceeds,—"Now I will speak on an exposition of sūtra and its grantha;—by which term the commentator means its bhāsya (Gaekwaḍ—Edtn., chap. VI, 34, and Kāvya-mālā Edtn. chap. VI. 32)."

A treatise, written in regular sūtra form,—found in the body of the Nāṭya-śāstra.

Then commences a treatise in prose and verse in the regular sūtra form to the end of chap. VII, commencing with—"tatra rasān eva tāvad ādau abhivyākhyāsyāmaḥ". As I have said before all sūtra works, their chapters and sections commence with the 1st person plural of some verb denoting 'speaking' or 'explaining in the future tense'; and in this treatise such verbs are used at least seven times, showing that there were as many sections in this portion of the original sūtra work. In this treatise the sūtras are accompanied with bhāṣyas and other explanations and derivations, and they are supported by kārikās. The 9 rasas or aesthetical enjoyments are defined individually. Their causes, effects, and accessory emotions are then enumerated. Each individual case then is summed up in some kārikās. Similarly, the 8 or 9 permanent emotions, 33 transitory emotions, 8 involuntary expressions of emotions are described; and each individual case is summed up in kārikās. These kārikās are of two sorts;—some in the śloka metre and others in āryā. In three cases both the śloka and āryā are quoted:—

(1) Atrāryāḥ ślokāśca bhavanti—VI. 104.
(2) Atra ślokastāvad āryā ca—VII. 79.
(3) Atrāryā-ślokau—VIII. 105.

In these instances, Bharata the interlocutor himself speaks of two sorts of kārikās. But there are other instances in which both are quoted without Bharata saying that they are so, as in the case of hāsya-rasa,—where both āryās and ślokas are quoted.

The examination of this treatise in the Bharata Nāṭya-śāstra leads to the following results:—

(1) The treatise is earlier than the Nāṭya-śāstra and consists of sūtra, bhāṣya, nirukta, and two sorts of kārikās.

(2) The two sorts of kārikās are nearest to the śāstra in time, though one set may be several decades earlier than the other.

(3) Earlier goes the nirukta explanations, or the derivation of technical terms.

(4) Earlier still goes the bhāṣya.

(5) Earliest goes the sūtra itself.

Five stages of development from the sūtra to the śāstra form.

So from the sūtras to the śāstra there were five stages of development and they may have taken five centuries. The Sūtra then may be placed in the 7th century B.C., *i.e.*, about two centuries earlier than Pāṇini, who bears testimony to the composition of two Naṭa-sūtras before him,—one by Śilāli and the other by Kṛśāśva.

The treatise which is thus imbedded in chaps. VI and VII of Nāṭya-śāstra, speaks of aesthetic enjoyment of drama. But everywhere in the 58 sections in which it is divided are given directions to the actors how to express the bhāvas, and so it forms an integral part of a Naṭa-sūtra. In

every section there are such directions as "abhinetavyaḥ"—should be enacted;—"abhinayaḥ prayoktavyaḥ"—performance shown and "abhinayet"—should perform,—and so on.

That the long work in śloka metre is much later than the sūtra work imbedded in it, is evidenced by the fact that the long work speaks of dramatic rasas as eight. (G.VI.16.) The sūtra treatise speaks of them as nine. The Gaekwaḍ Edtn. based on 40 MSS. has a ninth rasa, *viz.*, śānta; which the Kāvya-māla Edtn. based on two MSS. only, has not. Taking the former as more authentic, as it is supported by the commentator Abhinava-gupta, it becomes very difficult to solve the problem of eight or nine rasas in drama, except on the supposition that in times more ancient than the Nāṭya-śāstra, śānta, too, was regarded as a dramatic rasa. Abhinava-gupta has made an immense effort to establish that śānta, too, is a rasa in dramas and has appealed to all sorts of authorities; yet he is not convincing. The arguments of his opponents seem to have greater force than all his apologies.

Enumeration of rasas

Reading through the Nāṭya-śāstra, we often find fragments of sūtras incorporated in it. Beside the treatise in chaps. VI and VII, there is another imbedded in chaps. 28–32, beginning with—, ātodya-vidhim idānīṃ vakṣyāmaḥ—XXVIII. 1. It is, I believe, a fragment of Trauryatrika sūtra by Bharata mentioned in the Uttara-rāma-carita. It also has all the characteristics of a sūtra work with bhāṣya, nirukta, and kārikā.

The Nāṭya-śāstra has a chapter on literary criticism. It is the 16th chapter of the Kāvya-mālā Edtn. The figures of speech enu-

Literary criticism in Bharata.

merated here are only four. There is no classification of figures of speech relating to words and to their meaning. The four figures of speech are simile (upamā), brilliancy (dīpaka), metaphor (rūpaka), and repetition of three, four or five letters in the same order but with different meanings,—if there is any meaning at all it is yamaka. The figures of speech are of the most rudimentary character. There are some rudimentary subdivisions in upamā and yamaka (vs. 41–82).

Doṣas.

The doṣas or faults of poetic composition are ten only. They are:—(1) Gūḍhārtha, (2) Arthāntara, (3) Artha-hīna, (4) Bhinnārtha, (5) Ekārtha, (6) Abhiplutārtha, (7) Nyāyād-apeta, (8) Viṣama, (9) Visandhi, and (10) Śabda-cyuta (XVI. 84.)

Guṇas.

The guṇas or excellences of poetical composition are also ten. They are:—(1) Śleṣa, (2) Prasāda, (3) Samatā, (4) Samādhi, (5) Mādhurya, (6) Ojaḥ, (7) Pada-saukumārya, (8) Artha-vyakti, (9) Udāratā, (10) Kānti (XVI. 92). In verse 104, Bharata gives the use of these figures of speech, defects, and excellences, so far as they relate to rasa in a drama.

The drama.

In a drama or in any poetic composition, the plot is the main thing. The plot is the story;—the story which runs throughout the poem is called the ādhikārika or principal. But there may be plots within plots or stories within stories; and these are called prāsaṅgikas or episodes. But episodes always form a subordinate part and help in the development of the main plot. The main plot is divided into five sections: (1) commencement, (2) effort, (3) possibility of fruition, (4) probability of fruition, and (5) fruition. These sections

come one after another in this order. The episodes are not governed by these five sections.

Apart from the plot, there are five poetical necessities (artha-prakṛtayaḥ). (1) The central idea (bīja), the central idea gradually develops and ends in fruition. (2) The tie (bindu). Whenever the thread of the story is lost the bindu connects them; and this connecting process may be repeated till the end is attained. (3) Accident (patākā). It is an unconnected incident which helps in the development of the main idea. (4) Detached event (prakarī)—when the accident does not help in the development of the main idea. (5) Fruition (kārya)—when fruition of the main plot is accomplished.

Synthetic criticism of a drama.

There is another point of view from which the plot of a drama is looked at. From this point of view, a drama is said to have five limbs. (1) Mukha, in which the central idea is mooted. (2) When the central idea seem apparently to be lost, that is called pratimukha. (3) When there is a doubt whether the central idea will be revived or not and there is a search for it, it is called garbha. (4) When the central idea comes out of the garbha either by temptation, by wrath, etc., it is called vimarṣa. (5) When the central idea together with the poetical necessities, mukha and others is developed, it is called nirvahaṇa or end. This is a synthetic criticism of a drama.

Another piece of synthetic criticism is to be found in chaps. VI and VII, where the processes by which the aesthetic enjoyment is developed have been given. This is a long process; and the aesthetic enjoyment has been said as mysterious by Bharata, coming from the Atharva-veda.

The mystery would be cleared up in the later history of the Alaṅkāra-śāstra when a third function of words entitled dhvani or reverberation was thought of.

Kāvyādarśa of Daṇḍin.

Kāvyādarśa of Daṇḍin as published has three chapters, and a fourth is mentioned in III, 171 entitled "Kalā-paric-chedaḥ." The first three paricchedaḥs are (I) Mārga-vibhāga (style), (II) Arthālaṅkāra vibhāga (figures of speech relating to the meaning of words), (III) Śabdālaṅkāra-doṣa-vibhāga (figures of speech relating to words, and defects). Guṇas (excellences of composition) have been dealt with along with style in pariccheda I.

The name—"Kāvyādarśa."

The name means mirror of literature in which the fame of ancient kings is so reflected that the reflection remains when the things reflected are gone.

Definition.

No hard and fast definition of Poetry is aimed at. The work defines the body of Poetry as a string of words with a desirable meaning. There may be a difference of opinion as to the meaning of the word 'desirable'. But that does not matter. It is the most comprehensive definition of literature, (and not of Poetry alone), for nobody would write anything with an undesirable meaning. The body should have decorations, and these consist in alaṅkāras, *i.e.*, figures of speech relating to either words or to their meanings. The author does not aspire to higher definition of Poetry. He speaks of the utterances of his predecessors and of usage as his guiding principle. He thinks that the business of the world is conducted by the speech of śiṣṭas and of those trained by śiṣṭas. The word śiṣṭa he takes from, I believe, the Great Commentary.

After this preliminary, the author goes straight to the division of poetry according to form ; *i.e.*, poetry, prose, and mixed. (1) In poetry he includes not only epics divided in sargas, but one-verse poems and short pieces with two, three or more verses. In fact, great stress is laid in the whole of the Alaṅkāra-śāstra on the latter form of poetry. Many of the early Sanskrit and Prakrit poems are mere anthologies. (2) In prose are included kathās and ākhyāyikās. (3) The mixed means and includes dramas (which the author does not intend to treat of) and campū.

Classification of poetry according to form.

Daṇḍin again classifies kāvya according to its language. These are four,—Sanskrit, Prakrit, Apabhraṃśa, and Mixed. (1) Sanskrit he calls the celestial speech. (2) Prakrit includes (i) tat-sama, (ii) tad-bhava, and (iii) deśī. He names Mahārāṣṭrī as the best of Prakrits in which are written works like the Setu-bandha. (3) The languages of Āhīras and others are spoken of as Apabhraṃśa ; and Daṇḍin gives Bṛhat-kathā as an example ; but takes the precaution to say that Śāstra-kāras call any language outside Sanskrit as Apabhraṃśa. Mixed language is summed up cryptically in three words—"Nāṭakādi tu miśrakam". The commentators have explained that this means that Nāṭakas are written partly in Sanskrit, partly in Prakrit, and partly in Apabhraṃśa. This explanation is unsatisfactory as it is a form of literature, and not a language. But a better explanation of the above definition is now available, when we know that there was a mixed language in which the Mahā-vastu-avadāna, the Ratna-sañcaya-gāthā, and other works were wholly and (2) Sad-dharma-puṇḍarīka and (1) Lalita-vistara were partially written. The oldest form

Classification of poetry according to language.

New explanation of the 'Mixed' language.

of Sad-dharma-pundarīka as found in the Taklamakan desert is wholly written in that language ; and it is wonderful that undoubtedly the oldest historical drama yet discovered is written in this language. The drama, I mean, is Śāradvatī-putra-nāṭaka by Aśva-ghoṣa found in the same desert. All post-Aśoka inscriptions in Sāñcī and Mathurā are also written in this language. This language was first discovered by Rājā Rājendra-lāla Mitra who calls it the Gāthā language, for, he found it in the gāthās of Lalita-vistara. Senart calls it mixed Sanskrit. He finds Sanskrit and Sanskritic forms of words in the same sentence and has written a grammar of it. In Daṇḍin's time, perhaps, the dramas used to be written in this language in the locality in which he flourished.

Languages used in dramas have been enumerated already when dealing with Bharata. He knows no Mahārāṣṭrī,—he uses the word Dākṣiṇātyā in its stead. Daṇḍin uses the word Mahārāṣṭrī. Perhaps in his time it has become Mahārāṣṭrī, though he also uses the word Dākṣiṇātyā and criticises their methods of writing poetry (Daṇḍin I. 60, I. 80).

Rīti.

The word rīti is not used by Daṇḍin. He uses the phrase—'girāṃ mārgāḥ' and they are two only according to him, Vaidarbhī and Gauḍī ; though there are many in which there may be some difference, but no clear distinction. The Vidarbha people were fond of ten excellences while those of Gauḍa, their opposites.

Chapter II of Daṇḍin.

The second chapter is devoted to figures of speech; and these are divided into circles, each circle showing many varieties. The figures relate to the meanings of words. Of the figures

relating to words, the yamaka is treated in full in the first part of Chapter III. Then come riddles, 16 in number. These, the author thinks, are the right ones; the rest are mere quibbles. Before the riddles and after the yamakas come the bandhas or acrostics or letters of a verse made into shapes of flowers, vases and so on which are treated as śabdālaṅkāra. Then come the doṣas,—defects or faulty words, faulty meanings, mistakes of fact, mistakes of observation, and so on.

The author does not mention any poet or critic by name. But he speaks of his predecessors in Alaṅkāra-śāstra in general terms. Much has been made of quotations, not attributed to any individual author in Daṇḍin in recent chronological discussions. But I think, they are, and will ever remain unconvincing. Historical and geographical statements in a work are likely to be more to the point. So far as the age of Kāvyādarśa is concerned, I forward two points :—

Historical and geographical statements in Daṇḍin.

(1) In the riddle,

"Nāsikyamadhyā paritaścaturvarṇa-bibhūṣitā
Asti kācit purī yasyām aṣṭavarnāhvayā nṛpāḥ"
(III. 114).

which means, "There is a city in the name of which there is a nasal in the middle and four letters on the sides and its kings have eight letters in their titles or patronymics. The city is Kāñcī, with a nasal in the middle and two letters on both the sides. The Bengali commentator of the 19th century says, the kings were Puṇḍrakas with eight letters. But this is impossible, inasmuch as Kāñcī is far—far away from North-Bengal where the Puṇḍrakas lived. I think, the author means the Pāṇḍyakas who were not far from Kāñcī.

It is a fact that the Coḷas were the inhabitants on both sides of the Kāverī. Their ancient capital was Uraga-pura or Uraiura. There was a time, however, when the Coḷas were not on the Kāverī and Pāṇḍyas were lords in Uraga-pura, their capital. For Kāli-dāsa says :—

Athoragākhyasya purasya nāthaṃ
Daubārikī devasamīpametya.
Itaścakorākṣī vilokayêti
pūrvānuśiṣṭāṃ nijagāda Bhojyam.
Pāṇḍyôyam aṁsārpita-lamba-hāraḥ....etc.

(R. VI, 59)

This shows that in Kāli-dāsa's time, a Pāṇḍya king was ruling in the capital of the Coḷas. The Kāvyādarśa makes the Pāṇḍyakas rulers of Kāñcī which is several miles north of the Coḷa capital. So, if it is possible to ascertain when the Pāṇḍyas drove away the Coḷas from their capital and Kāñcī, it will be possible to ascertain the age of Kāli-dāsa and of Daṇḍin. It may be asserted here that Hiuen Tsang about 640 A.D. finds the Coḷas at Kaḍappā 200 miles north from Kāñcī.

(2) Two kings are mentioned in the Kāvyādarśa, viz., Rāja-varmā in Chapter II, verse 279, and Rāja-sena III, 66. The progress of archæological research may bring the ages of these kings to light. In III, 166, the example runs :—

Coḷāḥ Kālāguru-śyāma-kāverī-tīrabhūmayaḥ.
Iti deśa-virodhinyā vācaḥ prasthānamīdṛśam.

This is an example of wrong country. Aguru never grows in South-India ; and Coḷa was far away from the banks of the Kāverī when this book was written.

Daṇḍin's Kāvyādarśa had many commentaries in Bengal in recent times. I.O. 1128 speaks of one Kāvya-tattva-vivecaka-kaumudī by Kṛṣṇa-kiṅkara Tarka-vāgīśa of Gopāla-pura. Daṇḍin does not speak of rasa; yet the commentator says,—rasa is the soul and body of Poetry, which certainly is not the idea of Daṇḍin. Rasa plays no part in the Kāvyādarśa. The commentary was written early in the 18th century, as the copy available was transcribed in Śaka 1704.

Kāvya-tattva-vivecaka-kaumudi. (I.O. 1128).

Paṇḍita Prema-cāṅda Tarka-vāgīśa, the first Bengali Professor of Alaṅkāra in the Sanskrit College, Calcutta, also wrote a commentary entitled 'Mālinya-proñchanī', in which also he says that the utterance of good poets delights the heart at every step by dhvani or reverberation. The idea of dhvani or reverberation is at least 500 years later than the time of Daṇḍin. These commentaries may be good treatises on alaṅkāra at the time of the writer, and they may expound the ideas of the author by more advanced ideas of later times, but they are not historically true commentaries. They may show uncommon rhetorical acumen, and may have done useful work at their time, but as an exposition of the text they are at best unreliable.

Kāvyādarśa-vyākhyā by Taruṇa Vācas-pati forms the number 12834 of the Mad. Catalogue. It comments on the first three paricchedas only.

Kāvyādarśa-vyākhyā (Mad. 12834).

Another commentary of the Kāvyādarśa is entitled Hṛdayaṅgamā the author of which is not known. These two are known as ancient commentaries.

Hṛdayaṅgamā (Mad. 12833).

Kāvyālaṅkāra of Bhāmaha.

Bhāmaha's Kāvyā-laṅkāra.

Bhāmaha's Kāvyālaṅkāra is perhaps the most important work on rhetoric yet found. It has been described in No. 12920 of the D.C.S. MSS. of Madras. The only MS. available is this one, from which in 1909 Prof. K. P. Trivedī published the work in an appendix to Vidyā-nātha's Pratāpa-rudra-yaśo-bhūṣaṇa in Bombay Government Sanskrit Series. Two young graduates, Baṭuka-nātha Śarmā, M.A., and Bala-deva Upādhyāya, M.A., have published it in Kāśī Sanskrit Series—with a long introduction discussing its chronology.

We know nothing about the author, Bhāmaha, except this, that he was the son of Rakrila-gomin from the last verse of his work. Bhāmaha divides his work in six chapters and five heads:—

(1) Chapter I in 60 verses, treats of the body of poems.
(2) Chapter II and III in 160 verses, treat of Alaṅkāras.
(3) Chapter IV in 50 verses, treats of doṣas or defects of composition.
(4) Chapter V in 70 verses, is written on Nyāya.
(5) Chapter VI in 60 verses, is written on the purity of speech.

As he has projected the subject matter of chapter II into chapter III, I see that he has projected that of chapter IV into chapter V. Though he calls chapter V Nyāya-nirṇaya, it is really a projection of the 4th chapter. Nyāya comes in in connection with the defects of writing. I think the 6th chapter also is a projection of the 4th. It treats of purity of speech; *i.e.*, absence of doṣas.

Bhāmaha's classification.

Bhāmaha's classification of poetry is given in English by Dr. De, and I quote it, because it clearly sets forth Bhāmaha's ideas :—

"Then follows the classification of poetry—

(*i*) according to form, into poetry or prose;

(*ii*) according to the language employed, Sanskrit, Prakrit, and Apabhraṃśa;

(*iii*) according to the subject matter, into fourfold divisions :—

(1) So far as it deals respectively with incidents human or divine;

(2) incidents invented by the poet's imagination;

(3) incidents based on the several arts, and (4) sciences.

(*iv*) according to the conventional way of grouping compositions into fivefold recognised divisions, *viz.*,

(*a*) sarga-vandha (mahā-kāvya);

(*b*) abhinayārtha (drama);

(*c*) ākhyāyikā;

(*d*) kathā; and

(*e*) anibaddha kāvya (*i.e.*, detached poems like gāthās or individual ślokas)."

After this Bhāmaha in I, 30 says,

"Yuktaṃ vakra-svabhābôktyā sarvamevaitad iṣyate.
Vaidarbham anyad astīti manyante sudhiyôpare."

All this certainly seems to be connected with expressions, humorous and plain. This seems to be a fifth classification of kāvya by Bhāmaha according to the manner of expression.

Bhāmaha, an improvement on Daṇḍin.

Comparing Bhāmaha's classification of kāvya with that of Daṇḍin we find that he discards the miśra form of poetry and the miśra form of language. Daṇḍin's

description of poems in prose and poems in verse, Bhāmaha divides under a different principle, *viz.*, external form. All this seems to be an improvement on Daṇḍin.

The essentials of poetry are again divided by Bhāmaha in svabhābokti and vakrokti, or in natural speech and crooked speech, or in plain words and humorous words. This is a new principle of division and it is also an improvement on Daṇḍin who includes both these in Alaṅkāra.

Bhāmaha's classification of poetry according to the nature of subject introduces a new element which is wanting in Daṇḍin. The Śāstrāśraya kāvya and the Kalāśraya kāvya were peculiar ideas of Bhāmaha, not to be found in the Alaṅkāra śastra.

The mārgas of Daṇḍin, Vaidarbhī and Gauḍī, are not accepted by Bhāmaha. He does not think these to be different modes of writing. He tolerates the mārgas as a matter of tradition. He lays some stress on the humorous way of writing poems (I. 31–33).

The aim of Daṇḍin.

Daṇḍin does nowhere in his work aim at higher and general criticism of poetry. In the courts of Indian princes, in the present day, there are poets who form castes; who are experts in composing extempore verses and short extempore poems. Daṇḍin seems to have laid down rules for the discipline of this sort of poets, who certainly existed in ancient times also, perhaps in greater exuberance. He is more concerned with verbal criticism, criticism of forms, and figures of speech. But Bhāmaha often aims at general criticism. He considers the practice of poets to send as messengers inanimate objects like the cloud, air, and the moon, and

sentient beings without speech, as bees, parrots, ducks, doves, and others as unreasonable. How could they do the work of a messenger is not understood. But if the sender of the message becomes mad or insane owing to anxiety, such actions may be tolerated; and many intelligent poets have used this sort of messengers. So Bhāmaha does not approve of the dūta-kāvyas, but tolerates them. Daṇḍin does not say a word about them.

Bhāmaha and Kāli-dāsa.

Much has been made by modern critics from these statements of Bhāmaha to speculate whether Bhāmaha knew Kāli-dāsa's Megha-dūta. From Bhāmaha's wordings, in verses 42–44 of chapter I, it is clear that in his time there were many dūta-kāvyas,—for Bhāmaha enumerates seven animate and inanimate objects sent by these poets as messengers. It is well-known that a lady in love in Ghaṭa-karpara's short poem sends the cloud as her messenger to her lord; and the message was successful as the lord returned after a few days. So, in Bhāmaha's time, there were many Dūta-kāvyas; but he does not approve of them as they were unreasonable, but tolerates them if the sender of the message is mad on account of passion or anxiety. In the case of Ghaṭa-karpara's lady in love, she makes the cloud her messenger only when her heart was on the point of being pierced by the arrows of Madana. This fact may be an excuse for the lady to take such an unreasonable step. Under these circumstances one cannot be sure whether to save Kāli-dāsa from the charge of unreasonableness Bhāmaha adds 'mad from anxiety', or Kāli-dāsa adds the same idea to escape from Bhāmaha's criticism.

Another instance of Bhāmaha's general and higher criticism of poetry is that he finds a number of improba-

bilities in the story of Udayana. (Bhāmaha, IV, 38–46.) Udayana with all his cleverness could not distinguish between a real elephant and an artificial elephant made to serve a purpose. This is impossible; because Udayana himself was an expert in Hasti-śāstra. His faithful commanders allowed him to enter into an enemy's territory without a guard. This is also an impossibility. Either his commanders were not faithful, or he neglected the dictates of Nīti-śāstra or politics. The enemies surrounded him, threw arrows at him, threw all sorts of missiles at him and howled terribly saying, "This fellow has killed my son! This fellow has killed my father! This fellow has killed my brother!" But they did not kill him. This is beyond the limits of probability. Such improbable things should not be written in sane poetry.

Other instances of higher criticism are given in V, 36–44.

From these instances of higher criticism meant for the discipline of great poets and writers of epic and other poetry, Bhāmaha seems to be much in advance of Daṇḍin, who writes only for the guidance of court poets, who indulge in one verse poetry and short pieces.

Daṇḍin, Bhāmaha, and Kāli-dāsa.

As for the question whether Kāli-dāsa preceded Daṇḍin and Bhāmaha, or they preceded him, it is enough to say that none of them names Kāli-dāsa, nor quotes any passage well-known to belong to Kāli-dāsa, though Bhāmaha names a number of poets and critics before him. In this matter, I will quote a passage from the great Sanskritist Mahāmahopādhyāya Gaṇa-pati Śāstrī: "Bhāmahācārya, it seems to me, must have preceded Kāli-dāsa, for while he

mentions names of such poets, poems, and critics as Medhāvin, Rāmaśarmā, Aśmaka-vaṃśa, Ratnāharaṇa, Acyutottara,—all unknown to us; he has never named Kāli-dāsa well-known to us and of world-wide fame, or of any of his works of supreme excellence".

Bhāmaha seems to have been a purist in the system of Sanskrit grammar and a great admirer of Pāṇini. He would not approve anything not sanctioned by Pāṇini. He thinks that the only person who has crossed the ocean of Sanskrit language is Pāṇini. These statements stamp him as flourishing at a time when Pāṇini's grammar was revived long before the revival of the Great Commentary in the 7th Century by Bhattṛ-hari.

Bhāmaha's religion.

The religion of Bhāmaha is a matter of very great doubt. Some say, he was a Buddhist, others say, he was a Hindu. His book opens with an invocation to "Sārvaṃ Sarvajñam". The word Sarvajña is applied to Buddha, but is also applied to Śiva, as in the case of:—

"Devadevaṃ praṇamyādau Sarvajñaṃ Sarvadarśinam,
Kātantrasya pravakṣyāmi vyākhyānaṃ Śārvavarmikam."

in the maṅgalācaraṇa of Durga-siṃha's commentary on Kātantra grammar. But the adjective "Sārvam" given in Bhāmaha's maṅgalācaraṇa, according to his VI, 53, means "beneficent to all", *i.e.*, to all sentient beings. This adjective may appropriately apply to Buddha. In the first half of his fifth chapter, he shows deep acquaintance with Buddhist logic. To him the pramāṇas are only two; viz., perception and inference, as in Buddhist logic. His definitions of these two pramāṇas are taken from the same source. This looks as if he was a Buddhist.

Against this it may be said that he takes no example from a Buddhist work on poetry; and he is opposed to the theory of Apoha,—a favourite theory of the Buddhists, governing the relation between words and their meanings; and Šānta-rakṣita and his commentator Kamala-šīla, in the 8th century take a good deal of care to refute his theory.

But, Bhāmaha speaks of Šāstrāšraya kāvya in his classification of kāvyas according to subject. We know of no Šāstrāšraya kāvyas among the Brahmins. But there are Buddha-carita and Saundarānanda kāvyas among the Buddhists based upon Šāstra. As regards Apoha, one section of the Buddhists only was adherent to Apoha but not all (vide Foreword to Gaek. Edtn. of Tattva-saṃgraha, IXXIX). But VI, 10.—in which Bhāmaha says that samudaya or collective unity is not anything else but samudayī or collection of unities; and gives as example that a house is not different from walls, wood, and the land,—stamps him as a Mahā-yāna Buddhist who believes in trees but not in the forest.

He seems to have preceded the Buddhist commentators of Pāṇini in his admiration of that great sage, to the exclusion of Kātyāyana, Patañjali, and others.

Dandin and Bhāmaha.

I have told before that the various classifications of kāvya in Bhāmaha are an improvement upon Daṇḍin; therefore Daṇḍin is earlier than Bhāmaha.

But Daṇḍin in his III, 127, after enumerating the doṣas in the same words as Bhāmaha and numbering them ten as in Bharata, says:—

"Pratijñā-hetu-dṛṣṭānta-hānir-doṣo na vetyasau.
Vicāra-karkaśaḥ prāyas-tenālīḍhena kiṃ phalam."

And Bhāmaha in IV, 2 says :—

"Pratijñā-hetu-dṛṣṭānta-hīnaṃ duṣṭaṃ ca neṣyate."

A fierce controversy is raging round these two passages; some say that Bhāmaha is earlier and he considers Pratijñā-hetu-dṛṣṭānta-hāni a doṣa and therefore should not be used. But Daṇḍin says, it is a dry controversy whether it is a doṣa or not; what is the good of our licking it? The supporters of Bhāmaha's priority quote another verse, Bh. V, 3.—

"Svādu-kāvya-rasonmiśraṃ Śāstramapyupayujyate.
Prathamā-līḍha-madhavaḥ pivanti kaṭu-bheṣajam."

and say that the word 'licking' in Daṇḍin presupposes a simile of kāvya with honey; and here is a passage in Bhāmaha that supplies that honey. So Daṇḍin takes the word from Bhāmaha.

Against these I have to say :—

(1) If Daṇḍin and Bhāmaha were the only persons that compare śāstra to bitter pills and kāvya to honey, the arguments given would stand. But that is not the fact. It is an old, worn-out and trite simile. It is found in the last verse of Aśva-ghoṣa's Saundarānanda:—

"Pātuṃ tiktam iva auṣadhaṃ madhu-yutaṃ
hṛdyaṃ kathaṃ syād iti."

(2) Much stress is laid on the word 'licking'. Aśvaghoṣa uses the word 'drinking'. There is not much difference between the two idioms. There are bitter medicines and honey that are either licked or drunk, so 'licking' cannot have a special significance. Daṇḍin licks, not honey, but Vicāra, the bitter pill.

(3) Bhāmaha improves upon Daṇḍin and classifies kāvyas according to subject matter in which śāstrāśraya kāvya, *i.e.*, poems depending on śāstra figure prominently. So Bhāmaha cannot ignore the defects of this class of kāvya relating to pratijñā, hetu, dṛṣṭānta, etc., and so includes them among these defects, while Daṇḍin who has no idea of such classification and does not believe in kāvyas relating to śāstras, can easily waive the consideration of these defects.

(4) The controversialists seem to be swayed with the idea that Diṅ-nāga was the first author on Buddhist logic. But that is not the case. I have shown that controversies were the order of the day, from 700 B.C. downwards. From the later Vedic age and the establishment of the six heretical schools, controversies between the different sects and schools were very common. To control these controversies, and to lead them through the right path, a discipline grew up under the various names of Vāda-śāstra, Kathā-śāstra, Hetu-śāstra, Nyāya-śāstra, etc., which regulated the assemblies where controversies were held, classified controversies of different sorts, chastened the language of controversies, fixed the members of syllogistic logic and formulated theories about the relation of words and their meanings. Hindus, Buddhists, and Jains, all contributed to the formation of this discipline. There is a long tradition about the development of this discipline. Pratijñā, hetu, and dṛṣṭānta are three members of Indian syllogism, which were, at one time, ten, as given in Vātsāyana's Nyāya-bhāṣya;—eight in later times in Asaṅga who preceded Diṅ-nāga;—five in Gautama's Nyāya-śāstra and three in Diṅ-nāga. Any defects of these members were known long before Bhāmaha and Daṇḍin and long before Diṅ-nāga and Asaṅga. The nigraha-sthānas of Nyāya-sūtra which

occupy the second āhnika of the 5th chap., speak of these doṣas. So these doṣas cannot be fastened to any particular individual however great. They were traditional in Daṇḍin's time as well as in Bhāmaha's and no argument for the priority of either of them can be based on the enumeration on these doṣas. (Vide, the second article, entitled Buddhist logic before Diṅ-nāga, J.R.A.S., July, 1929.)

(5) Both Daṇḍin and Bhāmaha mention the defects of pratijñā, etc. in connexion with rhetorical doṣas; and in an argument about the priority of one to the other this context may count. But Bhāmaha uses 'prathamālīḍhamadhavaḥ' in another context where he defends poems based on śāstras. So this statement does not help any one of the controversialists.

(6) That Bhāmaha is in advance of Daṇḍin will appear plain from the fact that among figures of speech depending on words, Daṇḍin expatiates on yāmakas, vandhas, prahelikās, and omits anuprāsa altogether. But Bhāmaha makes no hard and fast rule to distinguish between śabdālaṅkāra and arthālaṅkāra. He does not even classify alaṅkāras on the basis of words and their meanings. He includes anuprāsa among alaṅkāras, but discards vandha and prahelikā. Even, hard yamakas he would not allow to be included in figures of speech, and says that if these hard yamakas which are to be understood by an explanation like śāstras, are called poems, it is a feast for Pundits and woe to those who are not Pundits!

Homes of Daṇḍin and Bhāmaha.

The homes of the two authors up to now is a matter of mere conjecture. Bhāmaha is said to be a Kashmerian and Daṇḍin a South Indian. Daṇḍin mentions mount Ma-

laya: he mentions the Coḷas; he writes riddles on Kāñcī and the Pāṇḍyas. He knows that the elephants of Kaliṅga are not small like antelopes. In fact the Gaja-śāstra says that the elephants of Aṅga and Kaliṅga are the largest (Daṇḍin III, 165, 166). So, he may be said to belong to South India. Though by saying so we do not say much. Bhāmaha, however, takes Malaya from Daṇḍin, and states that to say that mount Malaya is beautified with pines bending with its load of fragrant flowers is a doṣa. Pines do not grow in the Malayas; they grow in the Himālayas only and they never blossom. This knowledge stamps him as belonging to a land proximate to the Himālayas,—specially, the western Himālayas where pines grow luxuriantly.

Kāvyālaṅkāra-sūtra-vṛtti of Vāmana.

Vāmana's work.

Kāvyālaṃkāra-sūtra-vṛtti is not like Daṇḍin's or Bhāmaha's works, written in verse. Vāmana writes his Kāvyālaṃkāra-sūtra in modern sūtra form, without Vyākhyā-syāmaḥ, in prose and he himself supplies a commentary to it, called vṛtti. He divides his work in five books or adhikaraṇas and subdivides each book into Adhyāyas.

No.	Name of Adhikarana.	No. of Adhyāyas.
1.	Kāvya-śarīra	3
2.	Doṣa-darśana	2
3.	Guṇa-vivecana	2
4.	Ālaṅkārika	3
5.	Prāyogika	2

Vāmana's age.

The age of Vāmana is well known. Abhinava-Gupta in the 10th century says that Vāmana is prior to Ānanda-vardhana who flourished in the 9th century. Some people say that, he was a minister to Jayāpīḍa. He is to be differentiated

from the grammarian Vāmana, who is one of the authors of the Kāsikā-vṛtti. He quotes from all well-known Sanskrit works, the latest of which are Veṇī-saṃhāra, Amaru-sataka, and Hari-prabodha. He is generally placed in the 8th century—towards the end of it.

Vāmana on rīti.

Vāmana is the great advocate of the rīti-system. He says in I–2–6 "rītirātmā kāvyasya" and the word he takes very nearly in the same sense as the word 'style' in English.

According to him the rītis are three: (*i*) Vaidarbhī, (*ii*) Gauḍīyā, and (*iii*) Pāñcālī, named after the countries in which and in the neighbourhoods of which they were in vogue. Of these, the Vaidarbhī is the best, because it has all the excellences of a poem. Some say that the other two are mere steps to rise to Vaidarbhī. This, (Vāmana) says, is wrong. The man who is accustomed to weave hempen threads can never be a weaver of Tasar silk.

The subjects of Kāvya are affairs of the world, different branches of knowledge and *miscellaneous*. Vāmana divides Kāvya into prose and poetry. Prose, he classifies into three sorts: (*i*) (वृत्तगन्धि) smelling verse, (*ii*) (चूर्ण) plain words, (*iii*) (उत्कलिकाप्राय) rising and falling with the subject. Poetry he classifies as single verse and treatises. Of treatises, he places Dasa-rūpa or drama at the head and says other poems simply follow Dasa-rūpa. That is, he values Mahā-kāvya, Kathā, and Ākhyāyikā less and places them below Dasa-rūpa but does not treat of it. Vāmana has long chapters on the excellences of styles and their defects. His chapters on Alaṅkāra also are long. Bhāmaha adds a chapter on the purity of speech at the

end of his work, so also does Vāmana. He adds a chapter on the use of words and lays down rules for the use of correct words. In this chapter he generally follows Bhāmaha but does not enter into those deep discussions about the origin of words, their relation with meanings, etc., which characterise Bhāmaha. Vāmana, however, lays down many rules which have been taken very kindly by later rhetoricians.

The book or Adhikaraṇa on Alaṅkāra is divided into three chapters. In the 1st he treats of figures of speech relating to words and these are two only, Yamaka and Anuprāsa. He rigidly excludes the bandhas, which appeal to the eye and not to the ear and riddles which form no part of Kāvya. In that matter he widely differs from Daṇḍin.

In the figures of speech relating to meanings of words, he gives the foremost place to Upamā or simile and treats of its varieties. The other figures of speech on this head, he regards as something like extension lectures on Upamā. He names that chapter as Upamā-prapañca,—where there is Upamā or similitude either expressed or implied, direct or indirect,—thereby he excludes from it a large number of figures in which similitude plays no part. Though Daṇḍī may be called the founder of the rīti school, there is no doubt that Vāmana is the most powerful exponent of this school after him. To the Rīti school, excellences and defects in words, in their meanings, in sentences and in poems are the most important things. Alaṅkāras are mere decorations; they add external beauty to the internal beauty of rīti.

In the matter of purity of speech Bhāmaha is all praise of Pāṇini, but he does not quote any sūtras of that

author. But Vāmana quoted a number of sūtras and he flourished long after the revival of Pāṇini and perhaps after the Buddhist commentaries of Pāṇini had taken root.

Vāmana's home.

When treating of the wrong description of countries, Vāmana quotes this verse,

सौवीरेष्वस्ति नगरी मथुरा नाम विश्रुता ।
अक्षोटनारिकेराढ्या यस्याः पर्य्यन्तभूमयः ॥

Mathurā is not in the Sauvira country, it is in the Sūrasena country. Sauvīra is Sindh and Sūrasena is in Hindusthan proper. The outskirts of Mathura cannot be adorned with cocoanut trees which grow only in a salty soil on the sea coast and walnuts never grow but in the mountains. So it is very doubtful that Vāmana was a resident of Kāsmīra.

UDBHAṬA.

In Bengal any Sanskrit verse which cannot be traced to its author is attributed to Udbhaṭa. Any number of Udbhaṭa slokas may be found in Bengal and Babu Pūrṇa-candra De by collecting them together has got the title 'Udbhaṭa-sāgara'. In other parts of India, Udbhaṭa, however, is a noted name in Alaṅkāra-sāstra,— often quoted by writers of authority. He is said to have written a commentary on Bhāmaha, entitled Bhāmaha-vivarana, MSS. of which are yet to be discovered. Udbhaṭa's complete work on rhetoric also has only recently been recovered. The Alaṅkāra chapter of his work, Alaṅkāra-sāra-saṃgraha, was, however, published in Roman character by Colonel G. A. Jacob in the J.R.A.S., 1897, pp. 829–853. The fragment recovered treats only of the figures of speech. Colonel Jacob gives in his index No. I, in alphabetical order, the names of 53 alaṅkāras enumerated by

Udbhaṭa, though in J.R.A.S., 1897, pp. 286, he counts them as 41 alaṃkāras. In index No. II, he gives the first and second lines of definitions and in index No. III, the first and second lines of quotations. These quotations are taken mostly from Udbhaṭa's lost poem entitled Kumāra-sambhava and therefore, Jacob says, relate more or less directly to the sayings and doings of Śiva and Pārvatī.

The fragment begins with Punar-ukta-vadābhāsa as a figure of speech pertaining to words. It has six sections only and ends with Kāvya-dṛṣṭānta alaṅkāra. Unlike other writers on rhetoric, Udbhaṭa does not seem to have finished his work with alaṅkāra.

Age of Udbhaṭa.

The age of Udbhaṭa is supposed to be before Ānanda-vardhana who quotes from him in the middle of the 9th century. Dr. Bühler assigns him to the time of Jayāpīḍa of Kāśmīra, (779–813 A.D.), probably in the earlier part of his reign.

Udbhaṭa is fortunate enough in having a commentator like Pratihārendu-rāja who came several decades after Ānanda-vardhana.

Pratihārendu-rāja's commentary.

In 1915 the work of Udbhaṭa was published by the Nirṇaya-sāgara Press with the commentary of Pratihārendu-rāja. Pratihārendu-rāja is to be differentiated from Bhaṭṭendu-rāja, the preceptor of Abhinava-gupta who inspired his pupil in all his literary efforts. Pratihārendu-rāja knew the dhvani theory well, but did not believe in it. Dr. De says, " Pratihārendu obviously belonged in his views to the older system of Udbhaṭa

and did not, like Abhinava, believe in the newly established doctrine of dhvani, with which, however, he was fully conversant. Referring to this new theory of Ānandavardhana, Pratihārendu states in one place, (p. 79 of the N.S. edtn.) that what is known as dhvani, and taken to be the soul of Poesy by some thinker is included implicitly by his author, Udbhaṭa, in the treatment of some of the poetic figures under discussion and need not be separately considered."—Sanskrit Poetics, Vol. I, pp. 79.

Pratihāra seems to be an elder contemporary of Abhinava. He was the pupil of Mukula and a resident of Koṅkaṇa. Mukula is known as the author of Abhidhā-vṛtti-mātṛkā.

Kāvyālaṅkāra of Rudraṭa.

Rudraṭa is a great admirer of poetry. He says in his Kāvyālaṅkāra, I, 5.—temples of gods and other lasting works of kings endure but for a limited time; the fame of kings endures by the works of great poets in their courts. The rewards of poets, he thinks, are many. By hymns to gods and goddesses, poets overcome many difficulties in life. Poetry brings to the poet wealth, alleviation of evils, extraordinary pleasure,—in short, all he desires.

Three things are essential in writing good poetry;—viz., genius, proficiency in šastras, and practice. Genius is of two kinds,—natural and acquired. Of these, the natural is more valuable. Proficiency means proficiency in grammar, prosody, fine arts, knowledge of the world, lexicons and import of words. This proficiency means almost omniscience. Practice should be constant and under the guidance of good men and good poets.

The definition of Kāvya as given by Rudraṭa is the same as that given by Bhāmaha,—"Śabdārthau Kāvyam". This seems to be a very primitive definition. Rudraṭa treats of śabda first and artha afterwards. Rudraṭa is very bold in his theories. He overrides the fourfold division of words:—nāma, ākhyāta, upasarga, and nipāta,—and adds a fifth—the Karma-pravacaniya which governs cases of nouns. A new idea of Rudraṭa is the two functions of words,—compound and simple. On these functions he bases his idea of rīti. He says that the Vaidarbhī rīti consists of simple words only, the Pāñcālī uses compounds of three four words only, the Lāṭī, of six seven words, and the Gauḍī may use compounds of any number of words. From this, it is clear that his idea of rīti is very different from that of Daṇḍin or Vāmana, who include doṣas and guṇas in rīti.

Rudraṭa's definition of Kāvya.

According to form, poems are classified as gadya and padya (prose and poetry), and according to language (1) Sanskrit, (2) Prakrit, (3) Māgadhī, (4) Śaurasenī, (5) Paiśācī, and (6) Apabhraṃśa, the last—differing widely according to countries.

His classification of Kāvya.

The figures of speech pertaining to words are five: (1) vakrokti, (2) anuprāsa, (3) yamaka, (4) śleṣa, and (5) citra. He divides vakrokti or crooked speech in two parts. Crooked speech (*a*) owing to double entendre (śleṣa), and (*b*) by intonation. Rudraṭa reduces vakrokti to a verbal figure; but Bhāmaha divides the whole field of poetry in Svabhāvokti and Vakrokti,—*i.e.*, natural speech and humorous speech. Daṇḍin does not speak of

Rudraṭa's Śabdālaṃkaras.

anuprāsa (alliteration) at all. One, Hari, a Prakṛta writer of rhetoric speaks of eight kinds of alliterations, but Rudraṭa confines them to five and calls them vṛtti.

Ślesa, which Dr. S. K. De translates as Paronomasia, and which I should like to translate as double entendre, is according to Rudraṭa of 8 kinds: (1) belonging to letters, (2) to words, (3) to genders, (4) to dialects, (5) to stems, (6) to suffixes, (7) to inflections, and (8) to numbers. Of these, the Bhāṣā-śleṣa is peculiar to Rudraṭa. The permutation and combination of the six dialects give a large number of varieties of this class of śleṣa. The commentator improves upon the author, and says,—śleṣa of two dialects has 15, of three dialects, 20, of four dialects, 15, of five dialects, 6, varieties and śleṣa of all the six dialects has only one variety;—thus making a total of 57 varieties.

The citras, says Rudraṭa are numberless. In this figure the verses take the form of swords, clubs, arrows, bows, stakes, missiles; sometimes they resemble the sound of horse's hoofs, sometimes, the steps of elephants. The prahelikās are included in this.

Four chapters are devoted by Rudraṭa to verbal figures and one to the verbal defects.

The 7th chapter opens with the exposition of the various categories of the Vaiśeṣika system of philosophy, viz., dravya, guṇa, kriyā, jāti, etc., as all these are included in the connotation of the term artha.

Rudraṭa says that the ideal figures are (1) Vāstava, (2) Upamā, (3) Atiśaya, and (4) Śleṣa (Artha-śleṣa).

His arthālaṅkāras

Rudraṭa devotes four chapters (Chaps. VII–X) to the definitions and descriptions of these four kinds of arthālaṅkāra. There are altogether 66 varieties treated of under those four heads. Rudraṭa perhaps gives the largest number of figures,—both verbal and ideal; and his book, Kāvyālaṅkāra practically ends with the 11th chapter. One of his peculiarities is that he does not treat of the excellences (guṇas), verbal or ideal, under separate heads. Perhaps he thinks that want of defects is excellence, or perhaps, he is satisfied with a few directions given in II, 8. His rīti is altogether independent of guṇa and doṣa.

Rasas dealt with in Rudraṭa.

Though the treatment of subjects promised in the opening verses comes to an end in the 11th chapter, he goes on with five more chapters (XII–XVI). The commentator Nami-Ṡadhu prefaces these chapters by saying that the consequences of writing a poem accruing to the poet has already been dilated upon. What is the effect of poetry on the hearer ? The answer is—the attainment of the four desired objects by mild and easy methods; to attain which methods poems should be made with great care and full of æsthetic enjoyments. These enjoyments are not eight, as in Bharata, but ten ;—Ṡānta and Preya being the additional two. These ideal rasas are like physical rasas, sweetness, etc., and because resignation of the world and devotion to deities are also enjoyable, they are regarded as rasas.

The first rasa treated of is Love, and in that connexion, the heroes and heroines, and their classification are given in great details. The heroines are of 384 different kinds. (But this is given in verses that are regarded as interpolations by the commentator).

The 13th chapter is devoted to the enjoyment of company and the 14th to the absence of lovers. The 15th deals with other rasas. The 16th chapter is rather curious. It opens with an enumeration of the four objects of desire and in a poetical work these should be treated of as mixed with æsthetic enjoyments. A poetical work may be a Kāvya-kathā, Ākhyāyikā, Kulaka, Nāṭaka, and so on. It may be classified as original or derived and as long or short. In an original work, the poet not only creates the plot, but also the characters of heroes and heroines. In a derived work, the author takes the frame-work from history and fills up the rest from his imagination. In big works, the four objects of desire are dilated upon and all the rasas are included; in shorter works, any one of the objects of desire may be treated of;—the rasa may be *one* fully described or *many* partially.

Mahā-Kāvya, Kathā, and Ākhyāyikā.

The author then gives a long description of a Mahā-Kāvya. The description agrees with that of Kaphphinābhyudaya, written at Kāśmīra at the end of the 8th century. Kathā and Ākhyāyika have also been described; but there is nothing very peculiar in them. Kathā should be written exclusively in easy prose—full of alliterations, and Ākhyāyikā may be written in Sanskrit or in other languages and in all these cases prose should be employed.

Time and place of Rudraṭa.

Rudraṭa by his name appears to be a resident of Kāśmīra. There was a good deal of differences of opinion regarding his date. But Dr. S. K. De after much discussion tries to place him in the first quarter of the 9th century. Rudraṭa was perhaps contemporaneous with Ānanda-bardhana; this supposition becomes all the more

strong when we find that neither quotes from the other. Rudraṭa was a great thinker and very bold in his opinions.

Commentators of Rudrata.

Rudraṭa has three commentators;—the earliest of them is Vallabha-deva of Kāšmīra who belonged to the 1st quarter of the 10th century and wrote many commentaries on standard poetical works. His grandson, Kaiyyaṭa, wrote a commentary on Ānanda-vardhanā's Devī-šataka in 977–978 A.D. The next commentator is Nami-sādhu, a mendicant of the Švetāmbara Jaina community and belonged to the Thāra-padra-gaccha. He says that the commentary was composed in 1069 A.D. The 3rd commentator is Āšā-dhara, mentioned by Peterson in his 2nd Report. He belonged to the period of the Muhammadan conquest. He was born in the country round Sambhara lake which belonged to Pṛthvī-rāja. After the overthrow of that monarch, he went to Mālava and lived at Dhārā where he wrote many works and acquired great celebrity.

Rudra-bhaṭṭa's Šṛṅgāra-tilaka.

Šṛṅgāra-tilaka by Rudra-bhaṭṭa is a work in three chapters. I. Sambhoga-šṛṅgāra, II. Vipralambha-šṛṅgāra, III. Hāsyādirasa-ṅirūpaṇa,—in 96, 70, and 57 Kārikās respectively. The 1st chapter contains the classification of heroes and heroines, the 2nd, various causes of separation and its sufferings; and the 3rd, all other rasas, the distribution of the four vṛttis among the rasas, the relation of the rasas to each other, and an examination of the bhāvas. The work ends with the defects of poems in the matter of the development of rasas. The object of the work is the raining of poets and lovers.

Rudraṭa and Rudra-bhaṭṭa.

The author does not give us any information about himself. He is often confused with Rudraṭa; the reason of this confusion is that Rudraṭa also treats of the rasas, but in the last four books of his work only. His Kārikās, however, are in the ārya, while some of the Kārikās of Rudra-bhaṭṭa are in the śloka, metre. Their points of view are also quite different, and the illustrations in Rudra-bhaṭṭa's work are very superior. The point of view of Rudra-bhaṭṭa is:—

Prāyo nāṭyaṃ prati proktā Bharatādyai rasa-sthitiḥ |
Yathā-mati mayāpyeṣā kāvyaṃ prati nigadyate || I. 5.
Tasmād yatnena kartavyaṃ kāvyaṃ rasa-nirantaram |
Anyathā śāstravid-goṣṭhyāṃ tat syād udvega-kārakam ||
I. 8.

The point of view of Rudraṭa is quite different. He is a rhetorician first and a poetician afterwards. After finishing all about poetry, he takes up the benefit to be derived by hearing poetry; and these are the four great aims of human life. He is not content, like his namesake Rudra, with giving directions to poets and lovers.

As Hema-candra quotes from Rudra's work, he must be an ancient author belonging to the 10th or 11th century.

Agni-Purāṇa.

While treating of Agni-Purāṇa in the preface to my fifth volume, I excluded from my consideration its chapters on Alaṅkāra. I reserved these chapters for treatment here. For reasons, detailed in that volume, I have placed the Agni-purāṇa in the 9th century, and the chapters on Alaṅkāra simply confirm my conviction. These chapters give us a comprehensive idea of kāvya literature not to be found in

ancient writers. They treat of Kāvya and Nāṭaka in the same breath and do not exclude Nāṭaka like Daṇḍin and Bhāmaha, and even like Vāmana. It would have been very interesting and instructive if we could get the treatise or treatises from which the Agni-purāṇa has made its abstracts.

Agni-purāṇa gives a comprehensive description of Vāṅmaya, *i.e.*, literature both spoken and written. It consists, the purāṇa says, of sounds, letters, words, and sentences, in which Sāstra, (scripture), Itihāsa (History), and Kāvya (poetry) are written. In scriptures the words predominate and in history facts predominate, Kāvya differs from them, in so far as in it, the meaning predominates. The purāṇa takes the definition of Kāvya from Daṇḍīn, but adds, that it should be full of excellences, free of defects, and decorated with figures of speech.

Sources of Kāvya.

Kāvya has three sources, the vedas, knowledge of the world, and original invention. The purāṇa classifies Kāvyas according to their form, into prose, poetry and mixed. In this it follows Daṇḍin though the order of its classification is different from his. Prose, the purāṇa defines, just as Daṇḍīn does, as a string of words without quadrants. But its sub-classification has been taken from Vāmana. Prose may be simple, full of long compounds, and smelling versification. The sub-classification of prose according to form is fuller here than in any of the three ancient writers. Prose works consist of Ākhyāyikā, Katha, Khaṇḍa-kathā, Parikathā and Kathānikā. He gives definitions of all these five, but no examples.

In treating of poetry, the purāna treats first of prosody and in this matter it strictly follows Piṅgala.

Just as Piṅgala quotes Kāśyapa, so the purāṇa also quotes Kāśyapa, and in this connection the purāṇa quotes from Dandin ;

"सा विद्या नौस्तितीर्षुणां गभीरं काव्यसागरं" ।

Classification of Kāvya.

Poetry it classifies as (1) Mahā-kāvya, (2) Kalāpa, (3) Paryābandha, perhaps Brajyā-bandha, (4) Viśeṣaka, (5) Kulaka, (6) Muktaka, and (7) Koṣa. But it says that Mahā-Kāvya should always begin with Sanskrit. If it gives up its Sanskrit character and takes up a Prākṛta form, it should be the Tat-sama Prākṛta. In that case, it will not be regarded as a great defect. This statement, I believe, means that Tad-bhava and Deśī Prākṛta should be avoided by all means.

After giving elaborate description of the prose and poetic literature, the Purāṇa sums up the mixed literature in the following three lines, in chapter 336, verse 38,

आभासोपमशक्तिश्च सर्गे यद्भिन्नवृत्तता ।
मिश्रं वपुरिति ख्यातं प्रकीर्णमिति च द्विधा।
श्रव्यञ्चैवाभिनेयञ्च प्रकीर्णं सकलोक्तिभिः ॥

This is an obscure passage, the meaning is by no means clear. If it says anything, it says, that in every canto there may be different metres and it should have the substance of what is to follow and that the miśra, or minor, literature may be divided into two sections, Vapu and Prakīrṇa. The Prakīrṇa may be written in all dialects and may appeal to the eye or to the ear.

Drama in Agni-Purāṇa

It speaks of twenty-seven forms of Dramas. Bharata has only ten, while Viśvanātha has twenty-eight. The source or sources of dramatic compositions above ten is not known. But the

Purāṇa gives a description of what is common to all sorts of dramatic composition. These common things relate generally to what is called Pūrva-raṅga, *i.e.*, what precedes the actual performance of a drama or before the dramatis personæ enter the stage. It also gives the different parts of the story. The different efforts by which the story is represented and also the different sandhis or ties which bind the parts of the story together. The Purāṇa confines the stories to India and to the three Yugas which have passed.

Rasas in Agni-purāna.

The chapter on Rasas is prefaced by four verses describing the process of evolution of Rasa from Brahman. It says, that the Supreme Brahman is Indestructible, Eternal, Unborn, All-pervading. In Vedantas, it is called the One, the Vital Principal, and The Light. Pleasure is inborn to it. It is never manifested, its only manifestation is named Camatkāra-rasa, or Wonder. Ahaṅkāra or egoism is its first evolution. From that comes the idea of self and from that idea of self comes rati or pleasure with the help of momentary and other feelings. Rati is developed as Sṛṅgāra-rasa. With this preface the Purāṇa proceeds with the usual enumeration of rasas and bhāvas.

Riti in Agni-purāna

According to this Purāṇa, the rītis are four, namely, Pāñcālī, Gauḍī, Vaidarbhī, and Lāṭī. These Rītis relate to literary compositions. But to Dramatic action belong four vṛttis or modes of action (1) Bhāratī, (2) Ārabhaṭī, (3) Kauśikī, and (4) Sātvati. Bhārati is so called because it is attributed to Bharata. It is full of talk, the actors are men, there are few females who talk Prākṛta. The mode of action called Ārabhaṭī consists of magic, fighting, and all that produces

a feeling of wonder. The Agni-purāṇa has a long chapter on the motion of the body in dancing in theatres and another long chapter on acting. Acting according to Sanskrit authors is of four kinds, (1) relating to words, (2) relating to the motion of hands, etc., (3) relating to emotion, and (4) relating to dress, etc. Bharata gives details about acting for the development and manifestation of rasa and bhāva. Agnipurāṇa's summary is not taken directly from Bharata but from some work intermediate between Bharata and itself. Agni-purāṇa's summary of śabdālaṅkāra is unique. It recognises nine classes of sabdālaṅkaras or figures relating to words.

(1) Chhāyā, (2) Mudrā, (3) Ukti, (4) Yukti, (5) Gumphanā, (6) Vākovākyaṃ, (7) Alliteration, (8) Picture, (9) Duṣkara, or hard nuts. Of these alliteration includes Yamaka; and hard-nuts include riddles.

Śabdālamkāras.

Of the figures of speech relating to meanings of words Agni-purāṇa admits eight only, of which the first is Svabhāvokti, that is painting of nature. This is not regarded as an Alaṃkāra by many rhetoricians. Some divide the whole field of literature into Svabhāvokti and Vakrôkti.

Ubhayālaṃkāras.

Agni-purāṇa recognises some figures of speech as belonging to both words and their meanings; these are six in number. It is in connection with the last Abhivyakti that the Agni-purāṇa brings in the two functions of words, denotation and implication, Abhidhā and Lakṣanā. The third function of words is not admitted by the Purāṇa, it is called reverberation or Dhvani. But in the last line of chapter 345, it uses the word Dhvani.

"एषामेकतमस्येव समाख्या ध्वनिरित्यतः" ।

e.g., "Go! go!". The second "go" is tautologous but it is used with effect.

Kāvya-mīmāṃsā by Rāja-Śekhara.

Age of Rāja-Śekhara.

Kāvya-mīmāṃsā is not a book on rhetoric, nor one on Poetics, but it is the work of a great poet and a great critic, embodying the best traditions of Indian literature from the earliest times. Rāja-Śekhara, the author, was the tutor of Mahendra-pāla, the Gurjara-pratihāra king of Kanauj. He was also patronized by the King's son. His time is therefore well known. His literary activities ranged from 880–920 A.D. He belonged to a family of literary men for many generations. His father was Durduka or Duhika. Nothing is known about him except the fact that he was a minister to some king. Rāja-Śekhara's mother's name was Śīla-vatī. His great-grandfather was Akāla-jalada, famous for his verses. One dramatist, Kādamvarī-rāma, became famous by stealing Akāla-jalada's verses. Surānanda, one of his ancestors, was the court-poet of the Cedis. Tarala, another of his ancestors, was a poet. Rāja-Śekhara has thrice quoted from the work of his wife Avantī-sundarī who was a poetess or a rhetorician.

His lineage.

Rāja-Śekhara's caste was rather anomalous. He seems to have been a Brāhmaṇa but married the girl of a Cauhāna family. The position of the Yāyāvaras among the Brāhmaṇas is undefined. They are not to be found among the gotras and pravaras of the Brāhmaṇas. But Jarat-kārū, a wild, weird and strange ṛṣi who married Jarat-kārī, the sister of Vāsuki, the serpent-king, was a Yāyāvara. Āstīka, his son, who put a stop to Janamejaya's snake sacrifice, was a Yāyā-vara. The Yāyāvaras are not much to be found in the

Indian literature till we come to Rāja-Śekhara. There are several classes of Brāhmaṇas whose position in the society is similarly anomalous. The Bhārgavas of Rajputāna are regarded as something intermediate between the Brāhmaṇas and the Kṣatriyas. The great sage Vālmīki calls himself a Prācetasa. But Pracetāḥ, one of the ten Prajāpatis, has no place among the gotras and pravaras of the Brāhmaṇas. Yet Vālmīki was a ṛṣi and a great ṛṣi too. It was in an anomalous family like this that Rāja-Śekhara was born.

He was a man of wide sympathies. The late lamented Mr. Dalal, the editor of Kāvya-mīmāṃsā, says that Rāja-Śekhara was not a sectarian. He not only believed in the Hindu Trinity but honoured the founders of other religions also.

Other works of Rāja-Śekhara.

He was a voluminous writer, though he wrote Sanskrit in a terse, vigorous, pleasing, and charming style, his knowledge of the Prakrīts and Vernaculars was deep and extensive. He wrote charming works in many of these Prakrits and vernaculars. He was a Kavi-raja, *i.e.*, he could fluently write prose or verse in many languages, in many forms of poetry, and could describe many rasas. His earliest works seem to be Bāla-rāmāyaṇa and Bāla-bhārata, two dramas. He also wrote Viddha-śāla-bhañjikā. Kappūra-mañjarī is written in Prakrit. Hara-vilāsa is said to be one of his greatest poems, but it is only known in quotations. Rāja-Śekhara seems to have written a work on the geography of India from which an abstract is given in the 17th chapter of the Gaekwaḍ edition of the Kāvya-mīmāṃsā. It is also known that he wrote a dictionary of synonyms.

Kāvya-mīmāmsā.

The Kāvya-mīmāṃsā was planned as a cyclopædia of Sanskrit literature. It was to be in 18 adhikaraṇas or books, of which only the first has been so far recovered. It is not known whether the author finished his work. Other adhikaraṇas may yet be found. So far we are concerned only with the first adhikaraṇa in 18 chapters.

Tradition of Kāvya-mīmāṃsā.

In the 1st chapter, the author gives the tradition of the Kāvya-mīmāṃsā. The self-born gave to his mind-born sons and pupils the science of Kāvya-mīmāṃsā. Among these was the Kāvya-puruṣa whom the Self-born employed for the propagation of the science. Kāvya-pūruṣa divided it into 18 adhikaraṇas and distributed them among his 18 pupils :—

	NAME OF ADHIKARAṆAS.		NAME OF PUPILS.
1.	Kavi-rahasya	..	Sahasrākṣa.
2.	Auktika ..	..	Mukti-garbha.
3.	Rīti-nirṇaya ..	..	Suvarṇa-nābha.
4.	Anuprāsa ..	..	Pracetāyana.
5.	Yamaka ..	..	..
6.	Citra ..	..	Citrāṅgada.
7.	Śabda-śleṣa	..	Śeṣa.
8.	Vāstava ..	..	Pulasta.
9.	Upamā ..	..	Aupakāyana.
10.	Atiśaya ..	..	Pārāśara.
11.	Artha-śleṣa ..	..	Utathya.
12.	Ubhayālaṅkāra	..	Kuvera.
13.	Vainodika ..	..	Kāma-deva.
14.	Rūpaka-nirūpaṇa	..	Bharata.
15.	Rasādhikārika	..	Nandikeśvara.
16.	Doṣādhikaraṇa	..	Dhiṣaṇa.
17.	Guṇaupādānika	..	Upamanyu.
18.	Upaniṣat ..	..	Kucumāra.

This is in imitation of the Kāma-sūtra of Vātsāyana. There the Kāma-sūtra was one sūtra under Nandī, Sveta-ketu and Bābhravya Pāñcāla. In course of time, it split up into 7 adhikaraṇas :—

	NAME OF ADHIKARAṆA.	NAME OF AUTHOR.
I.	Sādhāraṇa ..	Cārāyaṇa.
II.	Sāmprayogika ..	Suvarṇa-nābha.
III.	Kanyā-samprayuktaka	Ghoṭaka-mukha.
IV.	Bhāryādhikaraṇa ..	Go-nardiya.
V.	Pāradārika ..	Gaṇikā-putra.
VI.	Vaiśika	Dattaka.
VII.	Aupaniṣadika ..	Kucumāra.

The story of the splitting up of the Kāma-sūtra into 7 adhikaraṇas and their collection into one again, seems to be historical. But that of the Kāvya-mīmāṃsā into 18, seems to be an invention of Rāja-Śekhara. He has put down all the major heads of his śāstra before his time in this list. He has not given the dhvani any place in it.

Division of Kāvya-mīmāṃsā.

In the beginning, the author promises to give us 18 chapters, but enumerates only 15. They are :—

I. Śāstra-saṃgraha, II. Śāstra-nirdeśa, III. Kāvya-puruṣotpatti, IV. Pada-vākya-viveka, V. Pāṭha-pratiṣṭhā, VI. Arthānuśāsana, VII. Vākya-vidhi, VIII. Kavi-viśeṣa, IX. Kavi-caryā, X. Rāja-caryā, XI. Kāku-prakāra, XII. Śabdārtha-haraṇopāya, XIII. Kavi-samaya, XIV. Deśa-Kāla-Vibhāga, XV. Bhuvana-kośa.

But in the body of the book we get all the 18 chapters. They are as follows :—

I. Śāstra-saṃgraha, II. Śāstra-nirdeśa, III. Kāvya-puruṣotpatti, IV. Pada-vākya-viveka, V. Kāvya-pāka-

kalpa, VI. Pada-vākya-viveka, VII. Pāṭha-pratiṣṭhā, VIII. Kāvyārtha-yoni, IX. Artha-vyāpti, X. Kavi-caryā and Rāja-caryā, XI. Śabda-haraṇa, XII. Śabdārtha-haraṇa, XIII. Artha-haraṇa, XIV. Jāti-dravya-kriyā-samaya-sthāpanā, XV. Guṇa-samaya-sthāpanā, XVI. Svargya-pātālīya-kavi-rahasya-sthāpanā, XVII. Deśa-vibhāga, and XVIII. Kāla-vibhāga.

Chapter II.

The 2nd chapter, entitled Śāstra-nirdeśa, deals with the classification of vāṅ-maya, *i.e.*, literature both written and oral, into two broad divisions, Śāstra and Kāvya. Śāstra again is divided into two sections, the revealed and the made. In this way it goes on expounding a system of Indian literature which comprehends within itself all the Śāstras, and all the forms of poetry. Alaṅkāra, it declares to be the seventh aṅga of the Vedas, fifteenth of the Vidyā-sthānas, and fifth of the Vidyās or Rāja-vidyās of Kauṭilya. The word Śahitya he defines as :—

"Śabdārthayor Yathāvat saha-bhāvena vidyā sāhitya-vidyā."

Chapter III.

The 3rd chapter is a creation of Rāja-Śekhara's imagination. Here he speaks of the Kāvya-puruṣa and his bride the Sāhitya-vidyā-vadhū. The body of this Kāvya-puruṣa is words and their meaning. His face is Sanskrit; his arms are the Prakrits; his loins are the Apabhraṃśas; his feet, the Paiśāca dialect; his chest is the mixed language, his words are full of sayings, his soul is rasa; his hairs are the metres; questions, answers, and recitations are his playful words; alliterations, similes, etc., are his ornaments. He was the son of Sarasvati, the goddess of learning. She placed him on a stone-bed in a bush in the Himālayas and went to

bathe. Uṡanas found him there,—a forlorn little child and took him to his hermitage. He addressed Uṡanas in a verse, Uṡanas also replied in a verse, and so Uṡanas became a Kavi. Vālmīki pointed out to Sarasvatī where her son was and she blessed Vālmīki, and Vālmīki uttered a verse when he found one of a pair of birds was killed by a hunter. Thus Vālmīki also became a poet. The Kāvya-puruṣa after his marriage with Sāhitya-vidyā-vadhū, travelled over the whole of India, and assumed different dresses in different countries, and spoke in different manners. Thus arose the rītis, vṛttis, and pravṛttis.

Chapter IV.

In Chapter IV Rāja-Ṡekhara distinguishes between the poet and the critic, and shows where they agree and where they differ. He says, poets are of three sorts; those who are geniuses, those who learn poetry from suggestion of others, and those who have to work hard for it.

Chapter V.

In Chapter V, Rājā-Ṡekhara says that genius and proficiency are necessary in a poet. The poets are of three kinds,—Ṡāstra-kavi, Kāvya-kavi, and Ubhaya-kavi,—they are all supreme in their own sphere. The Ṡāstra-kavis are of three kinds: (1) those who write Ṡāstra, (2) those who put poetry in Ṡāstra, (3) those who explain the doctrines of Ṡāstra in poetry. The Kāvya-kavis excell in 8 things:—some in composition, some in selection of words, some in selection of meanings, some in figures of speech, some in turn of expression, some in aesthetic enjoyment, some in style, and some in explaining Ṡāstra. Those who excel in two or three things of these is a poor poet; in five, is a middling poet; and a Mahā-kavi excels in all. The essence of poetry is pāka (maturity), and pāka is the result of constant prac-

tice. But what is pāka? After giving the various explanations of the ācāryas, of Maṇgala, of the followers of the School of Vāmana and of Avanti-sundari,—Rāja-Sekhara says, "Pāka is any expression which is approved by lovers of poetry. It may flow from any sort of words,—but which must be relevant to the sentence." The pākas are of 9 kinds:—(1) nim,—always bitter, (2) plums,—bitter in the beginning, but tolerable at the end, (3) grapes,—not tasteful in the beginning but very much so at the end, (4) brinjals,—tolerable in the beginning but intolerable at the end, (5) tamarind—tolerable both in the beginning and at the end, (6) mangoes,—tolerable in the beginning and sweet at the end, (7) nuts,—good in the beginning but bad in the end, (8) cucumber,—tolerable in the beginning but bad, at the end, (9) cocoanut,—sweet in the beginning and at the end. Of these nine, the first three are to be avoided. (Grapes of eastern India are sour throughout.) The next three may be very good with a little manipulation; but the last three are always good.

Chapter VI.

In Chapter VI, Rāja-Ṣekhara treats of words correct grammatically and meanings settled by dictionary. From words and their meanings proceed sentences. Kāvya is a sentence with guṇa and figures of speech. Some say that poetry is all untrue and so it should not be taught. Rāja-Sekhara says, "No." There is nothing untrue in poetry. Artha-vāda, which is not true, is to be found in the Vedas, in the sāstras, and in the world, (and not in poetry). There may be a wrong thing in a poem which comes in the course of narration.

Chapter VII.

Chapter VII treats of reading and recitation of poetry—Sanskrit, Prakrit, and Apabhraṃsa. Rāja-Sekhara approves the pronuncia-

tion of the Kāśmīrians and lauds to the sky that of the Pāñcāla, specially of Kānyakubja, and describes humorously the pronunciations of the Drāviḍas, the Karṇāṭikas, etc. Some are good in Sanskrit, some in Prakrit, and others in Apabhraṃśa.

Chapter VIII.

In Chapter VIII are treated the sources from which the subjects of poems and the modes of writing are to be taken. Some say, these sources are 12; but Rāja-Śekhara says, they are 16. The 12 are:—(1) The Vedas, (2) Smṛti or Law, (3) History, (4) Tradition, (5) Philosophy, (6) Religion, (7) Politics, (8) Dramaturgy, (9) Erotics, (10) The Conduct of the World, (11) Original Composition, and (12) Miscellaneous; to these Rājā-Śekhara adds the following four (13) Propriety, (14) Propriety of things connected together, (15) Propriety of things created by imagination, and (16) Propriety of mixture.

Chapter IX.

Chapter IX treats of appropriate subjects of poetry. Drauhiṇi says, they are of three kinds:—(1) heavenly, (2) heavenly and human, and (3) human. Rāja-Śekhara adds four more: (4) belonging to the nether-world, (5) belonging to the nether and the middle world, (6) belonging to heaven and the nether-world, and (7) belonging to all the three. Summing up, he says that the range of subjects of poetry is limitless, (niḥsīmārtha-sārthaḥ); and in poetry that limitlessness should be charming. This is the opinion of the followers of Udbhaṭa. But Rāja-Śekhara says, the subjects are not charming by themselves, but it is the genius of the poet that makes them charming. Aparājita says, they may be limitless, but the æsthetic enjoyment from them makes them fit for poetry. Rāja-

Sekhara says, "I agree." Pālya-kīrti says, whatever may be the form of the subject, its enjoyment depends upon the particular character of the speaker. What an admirer adores, a detractor censures and an indifferent man tolerates. Avantī-sundarī says, things have no fixed character, the character is given by the modes of expression by lovers of poetry. Rāja-Sekhara says, "I agree to both."

Chapter X.

The 10th chapter treats of the conduct of a poet and of a king who patronises him. A poet should be healthy both in mind and body, should be well-dressed, and should be an accomplished gentleman. His house should be neat and clean and its surroundings should be poetical. There should be places where the poet may sit undisturbed. He should be surrounded by dependants speaking different languages, and he should be the master in choosing the dialects of his dependants. He should keep writing materials near at hand. The ācāryas say, these materials are the surroundings of Poetry. Rāja-Sekhara says, "No, genius is the best surrounding." His daily duties and his routine of work during the day are given. Some cautions are also given;—a poet should never show a half finished work to anybody, for if anyone claims it to be his own, where is the proof to show that it is not his? It should not be read before one who prides himself as a poet; it will then be crying in wilderness, and it will be detracted. The ruin of poetry consists in depositing it with others, sale, gift, sojourn in other countries, shortness of life, worms, fire, and water.

The king should call assemblies of poets. The assembly hall should be chastely decorated with pillars,

doors, and verandahs. All sorts of scholars, poets, religious men, and artists should be called together. The king should in this manner imitate Vāsu-deva, Sāta-vāhana, Sūdraka, Sāhasāṅka, and other ancient kings. The first conversation should turn on poetry. But from time to time, šāstra also should be discussed; for even honey does not taste sweet unless appetisers are used from time to time. Successful poets should be carried in procession in a *brahma-ratha* with a turban given as a prize.

Chapter XI.

The 11th chapter treats of plagiarism of words. Some of these are to be avoided and others may be sanctioned. Rāja-šekhara says that even one word in two meanings, if taken, from another poet is a case of bad plagiarism. These plagiarisms are so glaring that one need not have any instruction about them. Other thefts are forgotten in a short time, but the theft of words are remembered for centuries. Rāja-šekhara distinguishes between a good and a bad plagiarism.

Chapters XII and XIII.

The 12th chapter treats of plagiarism of meanings and subjects. The ācāryas say that ancient poets have dealt with all subjects; there is nothing new. Therefore modern poets can only improve upon them. "No," says Vāk-pati-rāja. Rāja-šekhara says that a poetic eye by way of mental penetration can distinguish between subjects old and new. Even if a great poet sleeps, Sarasvatī would show him the proper words and proper subjects. But if a bad poet is always awake, his eyes are always blind. The great poet suffers from something like congenital blindness in the matter of things previously described by

others. But in other matters he has celestial eyes. What poets see with a pair of human eyes, cannot be seen even by gods with three or thousand eyes. The whole universe is reflected in the mirror of their mind. Words and subjects vie with each other in presenting themselves before these high-souled people, to be seen first of all. What the Yogins see with the concentration of their mind, the poets express in words. Good sayings come in crowds to them. "All this is true," says Rāja-śekhara. But we read of three different sources of poetry:—(1) that of which the source is the older poets, (2) that, the source of which is concealed, and (3) that of which there is no source. The first may be divided into two: (i) what looks like a reflection, and (ii) what looks like a picture. The second also is divided into two: (i) 'identical, and (ii) like the entrance into a foreign city'. All these four are forms of plagiarism. Each may be divided into 8 groups,—making altogether 32 groups. Description of these 32 is projected into the 13th Chapter.

Chapters XIV and XV.

Chapters XIV and XV treat of poetical licenses,—technically called Kavi-samaya (conventions of poets) in Sanskrit. They are well known from other treatises of rhetoric.

Chapter XVI.

The 16th Chapter treats of the conventions of poets about the heaven and the under-world. Just as in the moon, the hare and the antelope are regarded as one, just as love is regarded as a personality,—and so on.

Chapter XVII.

The 17th chapter treats of the divisions of countries. The whole universe comes within its purview; and the world is divided

into the heaven and the earth. The nether-world also comes in. There are 7 heavens, 7 islands, and 7 nether-worlds,—making a total of 21. The central island on the earth is called the Jambū-dvīpa; it has 7 varṣas or countries, the southernmost is called Bhārata. One who conquers all the countries from the southern sea to the Himālayas is a Samrāṭ; and one who conquers all the countries from Kumārī to Vindu-saraḥ is a Cakra-vartin. Provinces of India are given in great detail with the names of their districts, rivers, mountains, and their products. Directions are given, north, south, east, and west from Kānya-kubja. The colours of the people of different provinces are also mentioned. But all this is given from the point of view of a poet, and not of a geographer.

Chapter XVIII.

In the 18th or the last chapter is given the division of time. There is one peculiarity;—the seasons are conventionally given as six. But as a resident of Kānya-kubja, Rāja-śekhara says, they are really five, the Hemanta or late autumn being merged into the winter. Each season has four phases: (1) the coming out of one season from the previous one, (2) its infancy, (3) its maturity, and (4) its immersion into the next.

The whole book is full of information about India a thousand years ago, and it will be more valuable still if the other 17 adhikaraṇas are found out.

THE DHVANI-KĀRA.

The dhvani school has a tradition.

Three schools of criticism have already been described, viz., the earliest Rasa school of Bharata, the Alaṅkāra school of

Bhāmaha, and the Rīti school of Daṇḍin and Vāmana. Then came the Dhvani school. All the schools had a long tradition of their own before they were written down in formal treatises. The Dhvani school is no exception to this rule; the earliest writer of it is the Dhvani-kāra, whose name has been forgotten. He has a number of kārikās, the very first of which says,

"Kāvyasyātmā dhvanir iti budair yaḥ samāmnāta-pūrvaḥ.
Tasyābhāvaṃ jagadur apare bhāktam āhus tam anye.
Kecid vācāṃ sthitam aviṣaye tattvamūcus tadīyam
Tena brūmaḥ sahṛdaya-prītaye tat svarūpam."
(I. 1).

This verse shows that long before the Dhvani-kāra, the dhvani was known. It was also known that dhvani is the soul of poetry. There were three different sets of critics who opposed it:

(1) One set denied its existence altogether.
(2) The second set gave it a subordinate position.
(3) The third set considered it to be a mysterious function beyond the comprehension of men.

"Therefore," says the unknown author, "it is necessary to reveal its true nature." So the tradition he refers to seems to be an ancient one.

It is to be noted that the subject which connoisseurs delight in may be either expressed or suggested. The expressed subjects have been variously described by critics as consisting of upamā and other figures of speech (I. 3). But the suggested meanings in the works

of great poets have their existence and they are outside the *parts* like effulgence in handsome ladies (I. 4). That suggested meaning is the soul of poetry, just as in the case of the primordial poet Vālmīki, the sorrow caused by the separation of the couple of birds found expression in the form of a śloka (I. 5). The flowing language of great poets, describing a charming poetic subject, reveals their particular genius,—superhuman and effulgent (I. 6). This genius, this language, and this charming poetry cannot be enjoyed by the simple knowledge of grammar and lexicography. It is appreciated only by connoisseurs of poetry (I. 7). That poetry and the word that has the power of suggesting it should be carefully cultivated; because they are the great possession of great poets (I. 8). As those desirous of light direct their efforts to the flame of the lamp as the means by which it can be obtained, so one desirous of suggested poetry should direct their efforts to the suggested meaning of words (I. 9). As the meaning of a sentence is understood through the meanings of words, so the realisation of the desired object, i.e., suggestive poetry, is understood through the expressed meaning (I. 10). As the meaning of words, by helping the expression of the meaning of sentences by its inner power, ceases to have a separate expression after its function is over (I. 11), so the suggested meaning flashes suddenly in the mind of connoisseurs which looks at the real object, not mindful of the expressed meaning (I. 12). Where word and meaning subordinating themselves express something else, that is poetry; learned people call it *dhvani* (I. 13). Where the suggestion is not the principal, but follow the expressed object as in the figure of speech called samāsôkti,—that figure is really an ornament to the expressed object,

clear and simple (I. 14). Dhvani is not there where there is a flash only of the suggestion, or where it follows the expression; it is not even there where it does not prevail (I. 15). Where word and the meaning after performing their functions stand for suggestion, that is the jurisdiction of *dhvani*, but it should not be mixed up with other things (I. 16). Bhakti and dhvani are not one, because their forms are different. Dhvani cannot be defined as bhakti on account of overlapping (अतिव्याप्ति) and falling short (अव्याप्ति) (I. 17). That charmingness which cannot be expressed in any other way, but which can be expressed by word full of suggestive meaning, comes within the range of dhvani (I. 18). Words like lāvaṇya are never regarded as an example of dhvani, though they express something charming beyond their own meaning (I. 19). When a word forsaking its principal function for the expression of some ulterior object, expresses its meaning by a second function, it requires a third function, too; for, otherwise, its flow of expression would be halting (I. 20). The second function depends upon the principal function; how can that subordinate function be a definition of dhvani, whose one source is suggestion? (I. 21). But, it may be the definition of certain division of dhvani. If others are anxious to define dhvani, they support us who try to show that there is dhvani (I. 22).

The Dhvani-kāra.

There is a good deal of controversy about the identity of the Dhvani-kāra. He is often confounded with Ānanda-vardhana, who wrote a vṛtti on the dhvani-kārikās. Earlier rhetoricians seem all to differentiate between the author of the kārikās and the author of the vṛtti. But as

time went on, and the historical sense of the Indian paṇḍitas,—specially in eastern India,—got blunted, the one was confounded with the other.

Ānanda-vardhana, the vṛtti-kāra is different from the kārikā-kāra.

The kārikā-kāra seems to have preceded the Vṛtti-kāra by a long interval. The kārika-kāra said, there were people (1) who opposed dhvani altogether,—(2) people who gave it a subordinate position, and (3) people who thought it beyond the comprehension of ordinary men. But the Vṛtti-kāra splits up No. 1 into three;

(*a*) Those who considered dhvani to have no existence. To them the body of poetry was words and meaning, the ornaments were the figures of speech, and the arrangement of words was called guṇa. Along with the guṇas there were some characteristics like upanāgarika, etc. The rītis were also there. But there were no such thing as dhvani.

(*b*) If dhvani is admitted as a source of kāvya beyond those already well known, it would not be kāvya at all and it would not please those who take a living interest in poetry.

(*c*) Yasmin-nāsti na vastu kiñcana manaḥ-prahlādi sālaṅkṛti.
vyutpannai racìtaṃ ca naiva vacanair vakrokti-śūnyaṃ ca yat.
Kāvyaṃ tad dhvaninā samanvitam iti prītyā praśaṃsañ jaḍo.
no vidmôbhidadhāti kiṃ sumatinā pṛṣṭaḥ svarūpaṃ dhvaneḥ.

This says that dhvani is a thing which cannot be defined, and ridicules the adherents to the theory.

What was one in the Dhvani-kāra's time has already become three in the time of the Vṛtti-kāra;—that shows that the two authors were separated in time.

The kārikās seem to have been written by different authors at different times; the Dhvani-kāra simply collected them and gave them a shape after adding a few of his own for the purpose. Up to the time of the Dhvani-kāra, in the treatises on alaṅkāra, we never find the mention of the two functions of words, viz., abhidhā and lakṣaṇā. But, from the time of Bhartṛ-hari there was a good deal of controversy among the grammarians and among the mīmāṃsakas regarding these two functions. Anyhow the two functions, denotation and connotation, were admitted by many schools of philosophy; and in philosophy these two were quite sufficient. The third function, i.e., suggestion or vyañjanā or reverberation is a new idea. It certainly came in after Bhartṛ-hari in the 7th, and Kumārila and Prabhā-kara in the 8th century. The history of the scholar who brought in this idea, where it was mooted and at what time,—has yet not been ascertained. The Dhvani-kāra at the end of the 8th century boldly quotes from some previous authority—"Kāvyasyātmā dhvaniḥ—;" for it was already—"budhaiḥ samāmnāta-pūrvaḥ".

The kārikās seem to settle merely the major heads of dhvani, leaving the arrangement of details to the commentator. In the first chapter, the Dhvani-kāra is busy with the establishment of dhvani; and in the second, he separates those, so called kāvyas, where there is no dhvani. Many of the kārikās in this chapter end with words like these;—"nāsau mārgo dhvaner mataḥ,"

"nāsyāsau gocaraḥ dhvaneḥ", "sa ca na jñeyaḥ sūribhir viṣayo dhvaneḥ", etc. The last verse of chapter II gives a fine summary of the theory:

"Sarveṣveva prabhedeṣu sphuṭatvenāvabhāṣanam |
Yad vyaṅgyasyāṅgībhūtasya tat pūrṇaṃ dhvani-lakṣaṇam ||

Nothing can be more emphatic.

Ānanda-vardhana.

Time and place of Ānanda-vardhana.

Kalhana's Rāja-taraṅgiṇī, Chap. V, verse 34, makes Ānanda-vardhana one of the courtiers of Avantī-varman of Kāśmīra who reigned for 30 years in the second half of the 9th century. Rāja-śekhara in his Kāvya-mīmāṃsā, written in the 1st quarter of the 10th century, mentions Ānanda-vardhana by name. This is certainly quite enough to point out the time of the literary activity of the Vṛtti-kāra.

Traditional kārikās are always written in elliptical language leaving a good deal of work to be done by the Vṛtti-kāra. Ānanda-vardhana's services as a Vṛtti-kāra are manifold:—

(1) He explains the kārikās supplying all sorts of ellipses and sometimes giving a running commentary.

(2) While the Kārikā-kāra is satisfied with the major heads of classification, the Vṛtti-kāra gives the details and makes the classification complete in all its parts.

(3) The Kārikā-kāra never cares for examples which are furnished by the vṛtti-kāra. It is a part of his duty to show that the examples tally with the given definitions.

(4) The Vṛtti-kāra collects all relevant traditions accruing between the composition of the kārikās and of the vṛtti:

(a) These traditions may be given in the form of kārikās by intervening supporters of the theory, or

(b) in prose or verse by supporters similarly situated.

(5) There are certain kārikās which are incorporated in the main body of kārikās as II, 18, 19, 20. They seem to be by the Dhvani-kāra himself. But there are other kārikās, viz., the pari-kara ślokas in p. 34; they are put in there by Ānanda-vardhana.

Ānanda-vardhana is a powerful writer. His forceful argument has made the dhvani theory the foremost theory in the Alaṅkāra śāstra. It has cast into shade all other theories and shown them in their proper light. Even, later theories could not make any headway against dhvani. Six centuries later, Viśva-nāthā points out contradictions in the kārikās themselves, but he never says a word against Ānanda-vardhana.

His ancestry.

Ānanda-vardhana's father is said to be Noṇa Paṇḍita and he wrote two works, *viz.*, Viṣama-vāṇa-līlā and Arjuna-carita,—both are cited in the vṛtti of Ānanda-vardhana. He wrote a vivṛti entitled Dharmottamā on a work of the Śaiva philosophy the name of which ends with the word 'viniścaya.' He also wrote a work called Tattvāloka in which he discussed the laws of kāvya and of śāstra.

ABHIDHĀ-VṚTTI-MĀTṚKĀ BY MUKULA.

The book.

Abhidhā-vṛtti-mātṛkā is neither a work on rhetoric, nor one on poetics For Mukula himself says (L. 2438) that Abhidhā-vṛtti-mātṛkā pertains to four śāstrās, *viz.*, vyākaraṇa, mīmāṃsā, tarka, and sāhitya, and through these to all branches of science; though Bühler takes Mukula's work as one on rhetoric. (Kāśmīra Report, p. 66) (see our Catal. No. 4802).

The author and his age.

Pratihārendu-rāja, the commentator on Udbhaṭa, was the pupil of Mukula who was the son of Kallaṭa. Kallaṭa, according to Bühler, was a great Śaiva philosopher. Mukula seems to have come a little later than Ānanda-vardhana when the theory of dhvani had yet not taken root. Mukula, therefore, takes some trouble in explaining the fundamental ideas of the relation between words and their import.

Abhidhā-vṛtti-matṛkā, —a reaction against the dhvani school.

The older rhetoricians do not treat of the functions of words and of their meanings. But later writers all treat of these functions. They became very important in the 10th and 11th centuries when the dhvani theorists pushed their idea with great force and thereby produced reaction. One of the fruits of that reaction is Mukula's work. Mukula in this examines the fundamental principles which regulate words *in* their meanings. He includes lakṣaṇā, too, in abhidhā; for he says, the functions of abhidhā are two-fold, the direct and the indirect. Both these functions lead to the understanding of the import of words. Therefore, there should be a differentiation between the two,—though in reality they are one

This work has 15 kārikās by the author himself with their prose explanations. In these Mukula establishes abhidhā only and thereby opposes Ānanda-vardhana's dhvani. Mammaṭa, therefore, thought it just and necessary to refute Mukula's idea and so he wrote a work entitled Śabda-vyāpāra-vicāra in which he establishes three distinct functions of words, of which the last is dhvani (our Catal. Nos. 4853 and 4854). He says that the function of dhvani cannot be served by abhidhā, because śabda functions only once. It cannot go hopping, giving one meaning now and another a little later; therefore dhvani is a distinct function. Both Mukula's and Mammaṭa's works have been published by the Nirṇaya-sāgara Press, Bombay.

Mammaṭa refutes Mukula.

ABHINAVA-GUPTA.

The Kāśmīra Śaiva school was founded in the middle of the 9th century by a great thinker and reformer named Vasu-gupta. He was followed by Bhaṭṭotpala who again was followed by Indu-rāja and Tauta. These two were the gurus of Abhinava-gupta who was a voluminous writer of the Kāśmīra Śaiva school. But we are not concerned with that school which was founded on the tantras current at that time. We are here concerned with his works on rhetoric. His first commentary, Abhinava-bhāratī, is on Bharata's Nāṭya-śastra, and the other is on the Dhvanyāloka, called the °Locana. He himself tells us that he wrote a vṛtti on Īśvara-pratyabhijñā in 1015 A.D. and that his Krama-stotra was written in 991 A.D. "From Abhinava-gupta's remarks at the end of his °Locana commentary on uddyotas i and iii of the

Time and place of Abhinava-gupta.

Dhvanyāloka, it appears that the study of this famous work was traditional in his family, and his own commentary was composed as a rejoinder to another, called the Candrikā written by one of his predecessors in the same gotra; and four times in his °Locana (pp. 123, 174, 185, 215) he discusses or controverts the views of this earlier commentator, who is specifically referred to as the Candrikā-kāra at pp. 174 and 185." (Dr. De in his Sanskrit Poetics, Vol. I, p. 105.)

It is in controverting the views of Candrikā that the °Locana was written, for says Abhinava at the end of the 1st uddyota:—

"Kiṃ locanaṃ vinā loko bhāti candrikayāpi hi |
Tenābhinava-gupto'tra locanonmīlanaṃ vyadhāt ||

Importance of Abhinava-gupta in finally establishing the dhvani school.

His commentary on Bharata's Nāṭya-šāstra.

Ānanda-vardhana is said to be the founder of the dhvani school. No one grudges the credit given to him for clearing up that theory and making it the highest theory in Sanskrit poetics. But the services of Abhinava-gupta are invaluable to the theory. The dhvani theory requires for its complete recognition the theory of rasa. Abhinava, therefore, took the precaution of writing a commentary on Bharata's Nāṭya-šāstra, the central idea of which was rasa. Bharata's rasa is confined to drama. Its main object was to train the actors how to express the rasas clearly by four kinds of acting. The idea of rasa entered very late in the fields of rhetoric and poetics. Therefore, for the purpose of explaining, elucidating, and realising the dramatic rasas he wrote the °Bhārati on the Nāṭya-šastra and then took up the dhvani theory in which rasa plays a very important

part. He, in fact, brought in a harmony between the profession of actors and the profession of poets. I use the word profession advisedly; because poetry was all along a profession and is still so in the feudatory States of India. In the commentary on the Dhvanyāloka the services of Abhinava-gupta are more in harmonizing the kārikās and the vṛtti than in harmonizing poetics and dramaturgy. In many places he has pointed out the difference of ideas between the kārikās and the vṛtti and reconciled them. He has also explained the celebrated Bharata-sūtra on rasa-niṣpatti in a way that one may apply it both to drama and to poetry. His extensive learning was very useful in giving the history of controversies in the matter of rhetoric and poetics. In subsequent literature he is every where spoken with deep reverence whether the author agrees with him or not. He has shown that the dhvani theory elucidates all other theories of rhetoric, specially the theory of rasa which he has pointed out as the principal thing in dhvani. For, what is rasa? It is simply dhvani, suggesting things not expressed, so rapidly that the steps by which the suggestion is made are imperceptible. Ānanda-vardhana boldly made an attempt, but Abhinava made the attempt successful.

VAKROKTI-JĪVITA BY KUNTALA.

Kuntala's work is a revolt against the dhvani school.

The revolt against the dominant dhvani theory supported by the Dhvani-kāra, Ānanda-vardhana, Abhinava-gupta, and Mammaṭa,—was led by two men; *viz.*, Mahima-bhaṭṭa in his Vyakti-viveka, and Kuntala in his Vakrokti-jīvita. Of these two, Kuntala is the earlier. The latest author whom he quotes is Rāja-śekhara (Edn.

De, p. 71), and the earliest author by whom he is quoted is Mahima-bhaṭṭa.

Age of Kuntala.

Rāja-śekhara's date is well known; he flourished in the first quarter of the 10th century; and Mahima-bhaṭṭa towards the end of the 11th century. Kuntala may be a younger contemporary of Abhinava-gupta; and an elder contemporary of Mammaṭa.

Dr. S. K. De's edition of Vakrokti-jīvita.

Dr. S. K. De has done a great service by bringing the work of this powerful though obscure writer to light so far as the MS. materials available permitted. About the author Dr. De says, "He (Kuntala) writes in his vṛtti in a lucid, concise yet vigorous style, and his choice of examples, testifying to his wide reading in literature, is judicious. He refuses in most cases to move along conventional lines and cite conventional illustrations. Whatever value may be attached to his somewhat extreme theory Vakrokti as the essence of poetry, and of his strange classification and nomenclature, there can be no doubt about the originality and freshness of his outlook, about his literary acumen and critical insight into the artistic requirements of poetry and about the many stimulating suggestions with which his work abounds and which have been in many cases developed by later theorists" (De, Introd. lix). I fully agree with Dr. De.

Vakrokti.

It is a pleasure to read through his book. Its lucidity and freshness are apparent even to one who glances through it. He was a thinker, and an original and bold thinker. Authorities

did not much influence him. But he belonged to the old school of alaṅkāra theory. He did not give any prominence in his work to the three functions of words, *viz.*, denotation, connotation, and suggestion. He did not give any prominence even to rasa. He accepted indeed the rīti theory but altered it beyond recognition. His definition of Kāvya is the same as those of other alaṅkāra theorists, *viz.*, words and their meaning together (śabdārtha) constitute Kāvya. But they should be in a piece of composition to which he gives two adjectives: (1) vakra-kavi-vyāpāra-śālinī, and (2) tad-vidāhlāda-kāriṇī. The meaning of these adjectives is that the composition should be delightful to the connoisseurs of poetry, and that it should be striking owing to the genius of the poet. Here he discards the usual limitations of the old supporters of alaṅkāra theory; and brings in two ideas, strikingness and delight. The word vakratā he explains by a number of words. It means vaicitra, vicchitti, cārutva, camatkāra, and so on. But he takes the words śabda and artha not in the ordinary sense, but in a peculiar poetical sense (De, I. 9).

The central idea of Kuntala is vakratā. He says, both words and their meanings constitute the body of Kāvya which are to be decorated by the poet. But the decoration is vakrokti only, and the meaning of vakrokti is vaidagdhya-bhaṅgī-bhaṇiti, *i.e.*, the expression of peculiar charm by the action of the poet.

Some rhetoricians think that svabhāvokti or plain narration is an alaṅkāra, what is then to be decorated ? Without svabhāba there can be no subject of poetry. The subject then should be without svabhāva, *i.e.*, something beyond description. If the body is the decoration, then one rides on the shoulder of himself.

Division of Vakrokti.

The poetic vakratā may be of six kinds:—(1) the strikingness of arrangement of letters, (2) the strikingness of the first part (*i.e.*, prakṛti or dhātu) of a word, (3) the strikingness of the second part (*i.e.*, suffixes) of a word, (4) the strikingness of vākya or sentence which is of thousand kinds and in which all the alaṅkāras are included, (5) the strikingness of a prakaraṇa (*i.e.*, part of a great work), and (6) the strikingness of the whole poem.

The vakratā or strikingness is taken by Kuntala as the underlying principle on which all the figures of speech are based. It is something like a genus from which all species, sub-species, and individuals of alaṅkāra proceed. ("Vakroktiḥ sakalālaṃkāra-sāmānyam" Edtn. De, I. 31.) The idea is taken, I believe, from the Vaiśeṣika idea of sāmānya on the top and viśeṣa at the bottom, all intermediate species coming in the middle.

Kuntala's idea of rīti.

Kuntala deprecates the use of the word rīti and the division of rītis according to countries. If the rītis are peculiar properties of countries, why should they be divided into three? There are innumerable countries and therefore the rītis also should have been innumerable. He names the rītis as Kaviprasthāna-hetavaḥ, *i.e.*, the roads by which the poets go. They are (1) mellow, (2) variegated, and (3) pertaining the nature of the two. It is patent that the prasthānas are really two, the other is merely a mixture. The mellow division of vakratā has four characteristics: (1) sweetness (mādhurya), (2) lucidity (prasāda), (3) effulgence (lāvaṇya), and (4) nobility (ābhijātya). The variegated and the mixed divisions also have the same four characteristics, but they are differently defined by the author.

Besides these four characteristics, there are two more which pertain to all the prasthānas. They are aucitya (propriety) and saubhāgya (good luck). These two are conspicuous in all the three prasthānas, and they are still more conspicuous in words, sentences, and poems.

Vakrokti is essential in all the alaṃkāras.

Vakrokti-jīvita is the isolated attempt of a great thinker.

This is the framework of Kuntala's treatise. He has subordinated the dhvani to it,—dhvani in all its varieties, vastu-dhvani, rasa-dhvani, and alaṅkāra-dhvani. Of the numerous alaṅkāras, he rejects some as having no vakratā and admits others as having vakratā. In the matter of rejection he is almost merciless. He rejects many of the favourite figures of speech of his predecessors. Though his main theory of vakratā has not been accepted by any of his successors, they have generally accepted his scheme of alaṅkāras. His sympathies were all with the ancient rhetoricians, whose scheme of discipline did not go beyond the range of words, their import, and short compositions in prose and poetry. But when larger works began to be written, and there was need of something higher than the discipline of rhetoric, the dhvani theory philosophically and practically appeared to meet the requirements of the existing literature. Kuntala appeared at this time and made a generalization of all the alaṅkāras and set the vakratā theory as a rival to dhvani. Philosophically it did not satisfy the requirements, and practically it failed to attract. So it remained an isolated attempt of a great thinker.

Contents.

The work is divided into chapters called unmeṣas. An abstract of the first unmeṣa is given above. The second unmeṣa treats of the strikingness of the arrangement of letters,

of prakriti (stem) of pratyaya (suffixes) and the third unmeṣa treats of vākyas or sentences. Dr. De could not finish the edition with the 3rd unmeṣa for want of good materials. But he has given the resumeé of the third unmeṣa. The resumeé of the fourth treats of the strikingness of prakaraṇas, and I believe, in the same unmeṣa, the strikingness of pravandhas is also treated of. Pravandhas may be taken from tradition or history or may be original. This is the only work in Sanskrit literature in which criticism of the entire poem is aimed at.

Daśa-rūpa by Dhanañjaya.

Age of Dhanañjaya.

Daśa-rupa is a work on dramaturgy written by Dhanañjaya, son of Viṣṇu, and commented upon by Dhanika who is also said to be a son Visṇu. The author and the commentator look like brothers. Both of them flourished at the Court of Dhārā. The author lived under Muñja, the uncle of Bhoja, and flourished at the end of the 10th century (from 974–995). Muñja had many viruds, such as Vak-pati-rāja, Utpala-rāja, Amogha-varṣa, Pṛthvī-vallabha, Śrī-vallabha, etc. It is well-known from books and inscriptions that he defeated the Cālukya King Tailapa II six times; but in the 7th encounter in 995 he was defeated, taken a prisoner, and executed.

Daśa-rūpa—based on Bharata.

The work Daśa-rupa is based on Bharata's Nāṭya-śāstra. But it is strange that Dhanañjaya does not name any work on dramaturgy written during the period intervening between him and Bharata, though he quotes a number of dramas and kāvyas and some works on rhetoric. The object of writing the book is to give a brief, succinct, and clear abridgment of Bharata's Nāṭya-śāstra.

Dhanañjaya speaks only of ten rūpakas. In the beginning he makes a distinction between nṛtya and nṛtta; the first is emotional and the second is external. They are both useful to a drama. The subject of nāṭaka may be of two kinds:—the main and the occasional. The main subject runs throughout the work and the occasional when occasion arises;—as in the Rāmāyaṇa, the story of Rāma is the main and that of Su-grīva is occasional. The subject of drama may be well known, may be an invention of the poet, or may be a mixture of the two.

The translation of technical terms are taken from Haas's Daśa-rūpa.

In a drama the plot has five elements: (1) the Germ, (2) the Expansion, (3) the Episode, (4) the Episodical incident, and (5) Denouement. The action also has five stages: (1) Beginning, (2) Effort, (3) Prospect of success, (4) Certainty of success, and (5) Attainment of success. The five elements of the plot acting in concert with the five stages of the action give rise to five junctures which connect one thing with another in a single sequence. The five junctures are: (1) Opening, (2) Progression, (3) Development, (4) Pause, and (5) Conclusion. Each of these dramatic properties has many subdivisions and they take nearly the whole of the first book of the Daśa-rūpaka.

The subject-matter in a drama is of two kinds—one to be suggested and the other to be seen and heard. That which is dry but at the same time necessary, is to be suggested and the rest to be acted. The suggestions are five. They are the Intermediate scenes, viz., the Explanatory scene (viṣkambhaka), the Intimation scene (cūlikā), the Anticipatory scene (aṅkāsya), the Continua-

tion scene (aṅkāvatāra), and the Introductory scene (pravešaka).

On another principle the subject is again divided into three parts. That principle is nāṭya-dharma (dramatic rules). The first is to be heard all (prakāšam), the second not to be heard at all (svagata), and the third is split up into two—Personal address (janāntika) and Confidential address (apavārita).

Book II of Daša-rūpa is taken up with the classification and characterization of heroes and heroines. With the characterisation of heroes come in the styles of procedure which is based on their conduct. These styles are four in number: (1) Gay style (kaišikī), (2) Grandiose style (sāttvatī), (3) Horrific style (ārabhaṭī), and (4) Eloquent style (Bhāratī).

Book III treats of nāṭakas. In the beginning of the chapter, there is a detailed description of Purva-raṅga, i.e., preliminary to the beginning of the drama. Then come the ten different classes of nāṭakas. Here the nāṭakas are only ten as in Bharata.

Book IV treats of the rasas and the bhāvas with their accessories and accompaniments. These are also taken mainly from Bharata.

Dhanañjaya gives 11 forms of Nāṭaka as against 27 of the Agni-purāṇa and 28 of Sāhitya-darpaṇa.

It is a curious question how the Agni-purāṇa and Sāhitya-darpaṇa got the 27 and 28 forms of nāṭaka. The sources of the later 18 forms have not yet been discovered. Dhanañjaya gives only one form more than the ten, and

that is the nāṭikā. By that he indicates other forms also which he does not approve:—"Saṃkīrnānya-nivṛttaye," i.e., for discarding other miscellaneous forms.

Bhāva-prakāśa of Śāradā tanaya treats, however, of thirty forms of dramas and gives their descriptions, differentiations, and illustrations as we will see later on. It is a very recent publication in the Gaekwad series and it is dated in the later half of the twelfth century.

BHOJA-RĀJA'S SARASVATĪ-KAṆṬHĀBHARAṆA AND ŚṚṄGĀRA PRAKĀŚA.

Bhoja—King of Dhārā.

Mahārāja Bhoja, lord of the city of Dhārā, is a great personality in Indian literature, both as a writer and as a patron of letters. He was the 9th King of the Paramāra dynasty of Dhārā, the son and successor of Sindhu-rāja and was a nephew of Vākpati-rāja. He flourished in the first half of the 11th century A.D., and has left numerous inscriptions to certify his date. So it is useless to write dissertations about his age.

Sarasvatī-kaṇṭhābharaṇa.

His Sarasvatī-kaṇṭhābharaṇa is a wonderful production. It is full of originality, and everything dealt with here is on an imperial scale. Bhoja is an ālaṅkārika. He thinks that the doṣa, guṇa, and alaṅkāra are all that is required for a good poem; and if rasa is added to it, the poet becomes famous. With this preface, he goes straight to the doṣas. The doṣas concern words. He gives the definition of each of the doṣas with its varieties and finds illustrations for them from the literature, a vast number of works of which, was accessible to him. Having finished the doṣas of words, he deals with those of

sentences. After that the guṇas are enumerated. Each illustration is carefully compared with the definition and notes are given with the view that the definition and illustrations agree.

Śabdālamkāras in Sarasvatī°.

The second chapter begins with the alaṅkāras. The sabdālaṅkāras are sometimes two and sometimes four, but Bhoja makes them 24,—many with numerous varieties, and the author finds apt illustrations for each. His first verbal figure is jāti. It means the appropriate use of languages considering the status of the speakers. They can use each dialect in its pure form or may use words common to more than one language; or may mix up sentences of different dialects; or may mix up words of different languages like sesame and rice; or may use extraordinary sentences of different languages or may use sentences of the corrupt speeches. All these Bhoja treats as śabdālaṅkāra which none else has ever done.

All the 24 verbal figures are rather curious. Their names will shew how they differ from those enumerated by other authors. They are: (1) Jāti, (2) Gati, (3) Rīti, (4) Vṛtti, (5) Chāyā, (6) Mudrā, (7) Ukti, (8) Yukti, (9) Bhaṇiti, (10) Gumphanā, (11) Śayyā, (12) Paṭhiti, (13) Yamaka, (14) Śleṣa, (15) Anuprāsa, (16) Citra, (17) Vākovākya, (18) Prahelikā, (19) Gūḍha, (20) Praśnottara, (21) Adhyeya, (22) Śravya, (23) Prekṣā, (24) Abhinīti.

Similarly, there are 24 varieties of arthālaṅkāras and as many of combined alaṅkāras. (Chaps. III and IV.)

The fifth chapter is devoted to rasa,—mainly on the Śṛṅgāra-rasa. At the end of the work we have this :—

"Catur vargaphalaṃ pravandhe ko vā na vāndhavīyati ity anena śrotṛṛṇāṃ Rāmādivad vartitavyaṃ, na tu Rāvaṇādivad iti vidhi-niṣedha-nivandhanasya pravandhasya abhīṣṭatamatvam ākhyāyate."—pp. 381.

This sentiment is echoed in the opening lines of the Kāvya-prakāśa, the author of which was either a contemporary of, or came shortly after Bhoja.

Contents of Chapter V.

The whole of the 5th chapter is devoted to Śṛṅgāra-rasa. The rājā takes care to define the 49 bhāvas of Bharata and gives examples, at the same time pointing out how they help in the development of rasa. Along with rasa he defines and illustrates rasābhāsa, the semblance of æsthetic pleasure, bhāvābhāsa, the semblance of emotion, bhāva-śānti, the disappearance of emotion, bhāvôdaya, the rise of emotion, bhāva-sandhi, the blending of emotions, and bhāva-śavalatā, the play of many emotions. He goes to the minutest details as regards the conditions of the mind in various rasas. In his Sarasvatī° and specially in his Śṛṅgāra-prakāśa, he says that Śṛngāra is the only rasa, others are tolerated simply because they are supported by tradition. He compares them with vaṭa-yakṣa. People have a notion that this vaṭa (Indian fig) tree is resided by a yakṣa or goblin but there is no evidence for it. The yakṣa really does not reside there; it is a wrong notion of the people. So Bhoja thinks the other rasas to be mere vaṭa-yakṣas, or as non-existing.

Bhoja has, as I have said before, 24 varieties of śabdālaṅkāras, while some rhetoricians restrict them to two, three, or four. In one of these 24, he has included the rītis. (cf. the theory of Vāmana and Rudraṭa, that rīti is the soul

of Kāvya). He says that it is a mere śabdālaṅkāra. He also includes in one of his śabdālaṅkāras the dramatic functions or vṛttis, sātvatī, kauśikī, bhāratī, and ārabhaṭī. The use of different dialects by men in different positions in life, he considers to be one of the śabdālaṅkāras. The mode of reading poetry as rapid, slow, and middling, is also included in the śabdālaṅkāra. At the end of chapter V, Bhoja treats of the nivandhas, *i.e.*, mahā-kāvyas, dramas, etc., and takes considerable pains in elucidating them.

Rīti dealt with in Sarasvatī°.

In his Sanskrit Poetics, Dr. S. K. De says, "Sarasvatī° is a patient compilation in an encyclopeadic manner from earlier treaties, specially from Daṇḍin, from whom he takes, according to the calculation of Jacob, no less than 164 illustrations. From the index of citations given by Jacob, we find that Vāmana is quoted 22 times, Rudraṭa, 19 times, Dhvanyāloka, more than ten times."

The same authority says, "The chief value of Bhoja's work consists in its abundant wealth of illustrations and examples, numbering about 1,500 to every rule and prescription." (Sanskrit Poetics, pp. 148, 149.)

The Śṛṅgāra-prakāśa of Bhoja is one of the largest works in Sanskrit rhetoric. Its name was known long ago, but the work was lost to the world until recently. His Holiness Śrī Yatirāja Svāmī of Yadu-giri in Mysore came across a small fragment of this voluminous work. But the credit of the discovery of a nearly complete MS. belongs to the peripatetic party of the Government Oriental Library, Madras, in 1919. The Yati-rāja has published three out of thirty-six prakāśas of this work. These three are :—

His Śṛṅgāra-prakāśa.

(22) Anurāga-sthāpana,
(23) Vipralambha-sambhoga-prakāṣana,
and (24) Vipralambha.

Yatirāja has given the opening and concluding lines of all the prakāśas that are extant. From these we find that the first eight prakāśas are devoted to words,—their denotation and connotation. The doṣa, guṇa, and alaṅkāras occupy the next two prakāśas. The 11th prakāśa speaks of the presence of rasa (in pravandhas). The 12th prakāśa treats of the four sets of the 64 aṅgas of a pravandha. The 13th speaks of rati, the 14th, of harṣa, etc. The 15th prakāśa speaks of the support of rati, the 16th, of the excitement of rati, and the 17th, of the effect of rati. From the 18th to the 21st, 4 prakāśas are devoted to dharma, artha, kāma, and mokṣa śṛṅgāras respectively. The 22nd, 23rd, and 24th prakāśas are already described. Three prakāśas, from the 25th to the 27th, are lost in the lacuna. The 28th prakāśa deals with dūta-karma, the 29th, with efforts of union, the 30th, with jealousy, the 31st, with absence, and the 32nd, with the pitiful condition. The 33rd prakāśa gives the meaning of sambhoga; the 34th speaks of the first effort of love, the 35th deals with reconciliation after jealousy, and the 36th treats of union. In the 22nd prakāśa, the author says that there are 64 phases of anurāga, and at the end of it he says that there are altogether 12,288 sub-phases of it.

The last two verses of Sarasvatī° and of the Śṛṅgāra-prakāśa are identical, showing that they are by the same author. The Śṛṅgāra-prakāśa seems to be later than the Sarasvatī-kaṇṭhābharaṇa because in the former his idea of one rasa is more developed and decided than in the other.

AUCITYA-VICĀRA-CARCĀ BY KṢEMENDRA.

Origin of the idea of aucitya. Age of Ksemendra.

As Kuntala makes vakratā the life of poetry, so Kṣemendra makes aucitya or propriety the eternal life of poetry. At the outset Kṣemendra states that he has written another book on Kāvya and alaṅkāra, in that he has described the guṇas and the doṣas. The name of the book is said to be Kavikarṇikā. The idea of aucitya he has certainly taken from Kuntala, who at the end of the first unmeṣa of his Vakrokti-jīvita, speaks of two general characteristics of alaṅkāra, *viz.*, aucitya and saubhāgya; and now comes Kṣemendra to give aucitya the place that Kuntala gave to vakratā. At the end of his Aucitya-vicāra-carcā Kṣemendra says that he wrote the work at the time of the Kāśmīra king Ananta-rāja, who reigned in the middle of the 11th century.

It is well known that unlike other Sanskrit authors Kṣemendra gives a good deal of information about himself. At the end of his Aucityå he gives the name of his father as Prakāśendra at whose house sacrificial sessions were continuous. He consecrated at the temple of Svayambhu a circle of mātṛs on its wall and gave much wealth consisting of land, deer-skins, and houses to the Brāhmaṇas and breathed his last there. His son, Kṣemendra with the title 'Vyāsa-dāsa,' writes this new work Aucitya-vicāra-carcā. It was written for the benefit of Udaya-siṃha, the son of Ratna-siṃha, who had ascended heaven.

Figures of speech and rhetorical excellences are worthless if they are not properly used. The propriety is the life of poetry in everything—in words, in sentences, in

Name of some unknown poets quoted by Kṣemendra in his *Aucitya*.°

poems, in excellences, in figures of speech, in cases, in genders, in numbers, in adjectives, in prefixes, in particles, in tenses, in countries, in families, in religious ceremonies, in philosophical doctrines, in motive, in nature, in abstract, in genius, in condition, in controversies, in substantives, and in benediction. He gives examples of each of these and also examples of the improper use of these. In quoting illustrative verses, he quotes the names of many poets who are not known. He quotes Kāli-dāsa with approval, but, quotes Rāja-śekhara with disapproval. He quotes his Upādhyāya, Gaṅgaka. Of the unknown poets, the following may be quoted :—(1) Dharma-Kīrti, 11. (2) Candraka, 14. (3) Mālava-rudra, 15. (4) Kārpaṭika, 15. (5) Śyāmala, 16. (6) Pravara-sena, 16. (7) Prince Muktā-pīḍa, 16. (8) Utpala-rāja, 16. (9) Amaraka, 18. (10) Gauḍa Kumbhā-kāra, 20. (11) Bhaṭṭa Prabhā-kara, 20. (12) Bhaṭṭa Laṭṭana, 23. (13) Śrī-cakra, 25. (14) Mālava-Kuvalaya, 26. (15) Bhaṭṭa Bhallaṭa, 26. (16) Yaśo-varma-deva, 28. (17) Varāha-mihira, 26. (18) Dīpaka, 29. (19) Bhaṭṭa Tauta, 35. (20) Paribrājaka, 34. (21) Gaṅgaka, 39. (22) Kumāra-dāsa, 24.

Kavi-kaṇṭhābharaṇa, a book on the training of poets.

Kavi-Kaṇṭhābharaṇa by Kṣemendra is a work on Kavi-śikṣā or training of poets. In the second verse he says, for the training of disciples and for the advancement of trained poets, Kṣemendra writes this substance of Sarasvatī. He mentions five stages of this training: (1) the acquisition of poetic powers by one who is a novice, (2) the training of a poet who has acquired some powers, (3) the strikingness of expression acquired by training, (4) the

ing uniform health, and so forth. He should not be dependent on another, should not boast of his powers and listen with attention other people's boasting.

In the third stage, he should acquire strikingness of expressions which is of ten different kinds: (1) charming without reasoning, *i.e.*, naturally charming, (2) charming with reasoning, (3) charming in its entirety, (4) charming in its parts, (5) charming in words, (6) charming in meaning, (7) charming both in words and meaning, (8) charming in figures of speech, (9) charming in rasa, and (10) 'charming in well-known function.'

In the fourth stage, is the acquisition of writing faultless words, faultless meaning, and faultless rasa and the avoidance of defective words, defective meaning, and defective rasa.

In the fifth stage, he should acquire mastery over controversy, grammar, Bharata, Cāṇakya, Vātsāyana, the Mahābhārata, the Rāmāyaṇa, theories of liberation, knowledge of self, knowledge of metals, testing of jewels, medicine, astronomy, archery, testing of horses, elephants and of men, in gambling and in sorcery, in painting, in geography, in botany, in ethnology, and in miscellaneous matter.

Unknown poets in the Kavi-kaṇṭhābharaṇa.

Kṣemendra ends this book in Buddhist fashion by dedicating the merit of writing it to the benefit of intending poets. He is said to have written it during the reign of Ananta-rāja, a king of Kāśmīra, who was an avatāra of Viṣṇu. He mentions one of his disciples

named Bhaṭṭa Udaya-siṃha who wrote a book called Lalitābhidhāna V. 1. He speaks of some poets unknown to us. He had another disciple who was a prince Lakṣmaṇāditya by name (V. 1). Among the unknown poets the following may be mentioned: Vidyānanda, Bhaṭṭa-Vācaspati, V. 1, Śiva-svāmin, Indrabhānu, minister to king Bhīma-Śāhī, Muktā-kaṇa, and his brother Cakra-pāla, II. 1, Ārya-bhaṭṭa, II. 1, Mukti-kalasa, V. 1, Dāmodara-gupta, V. 1.

VYAKTI-VIVEKA BY MAHIMA-BHAṬṬA.

Vyakti-viveka—a contradiction against the dhvani theory.

In his Vyakti-viveka, Mahima-bhaṭṭa criticises the theory of dhvani and sets up a new theory in which anumāna plays a prominent part. The anumāna theory of rasa is attributed by the Dhvanikāra and Mammaṭa to Śaṅkuka. Perhaps Mahima has taken the cue from him, but Mahima does not mention him and claims originality. So Mahima-bhaṭṭa and Kuntala led the way against the dhvani theory. But they both shared the same fate, that is, complete oblivion.

Date and place of Mahima-bhaṭṭa.

Mahima-bhaṭṭa was a rājānaka and so was a Kāśmīrian. His father's name was Śrī-dhairya and his guru was Śrī-śyāmala, quoted in Aucitya-vicāra-carcā. Mahima-bhaṭṭa quotes from Ānanda-vardhana, —and even from Abhinava-gupta, and is quoted and criticised by Rucaka. The anonymous commentary on Vyakti-viveka, printed in the Trivendrum Sanskrit Series is perhaps by Rucaka. Therefore, he comes between Abhinava-gupta and Rucaka, and so may be placed somewhere in the 11th century.

Sāhitya-darpaṇa in the 14th century quotes from Vyakti-viveka to the effect that there can be no difference of opinion as regards the soul of poetry being rasa, etc. So evidently Mahima accepted the dhvani theory but explained it in a different way.

Mammaṭa's Kāvya-prakāśa.

Date of Mammaṭa. Story of the joint-authorship.

The most popular work on the dhvani theory is, however, Kāvya-prakāśa by Mammaṭa Bhaṭṭa written in the 2nd half of the 11th century,—as Bhoja, the king of Dhārā, has been mentioned in it as a recent person. Mammaṭa, it is asserted in the Kāśmīrian tradition, wrote up to the Parikara alaṅkāra and the rest was written by Allaṭa. But, some scholars find traces of collaboration of Allaṭa in other parts of the work also.

His definition of Kavya.

Though Mammaṭa is an out and out supporter of the dhvani theory, he had not the courage to say, "Kāvyasyātmā dhvaniḥ." His definition of kāvya is that of the old rhetoricians. He says, "Tad adoṣau śabdārthau saguṇāvanalaṃkṛtī punaḥ kvāpi," *i.e.*, he stuck to the old definition of the old rhetoricians like Daṇḍin, Bhāmaha, Vāmana, and others. He seems to be bent on harmonizing the definitions of rhetoricians and poeticians. Ānandavardhana is unwilling to call a piece 'kāvya' which has no dhvani. But Mammaṭa is willing to include pieces without dhvani within the meaning of the word kāvya.

It is in Kāvya-prakāśa that we find for the first time the three functions of words distinctly and clear-

ly stated in Ullāsa II. From the time of Bhartṛ-hari in the early 7th century, the first two functions of words, *viz.*, abhidhā and lakṣaṇā, were acknowledged by all writers on philosophy. The two schools of Mīmāṃsā in the 8th century took different views of the relation between words in a sentence. One said that the words expressed their meaning and the relation came in afterwards. The other said that the meaning came in, as related. The rhetoricians seem to favour the former theory and not the latter. It is from the idea of this relation that the rhetoricians came to the theory of *dhvani*, or suggestion or better still, reverberation. In the 3rd Ullāsa, Mammaṭa speaks of the suggestive meaning as coming from the other two meanings. The suggestion comes only to those who are accustomed to study kāvya.

The three functions of words clearly stated.

Ullāsa III.

The 4th Ullāsa is prefaced with the remark that the doṣas, guṇas, and alaṃkāras should come in after the words and their meanings have been treated of. But the author postpones their consideration for giving a full treatment to kāvya. Therefore, in this chapter, he gives the classification of kāvya.

Ullāsa IV.

The suggested meaning, he says, may come direct from the ordinary meaning of words or from their secondary meaning. If it comes from the secondary meaning, the ordinary meaning may be either neglected or altogether discarded. But when the ordinary meaning is expressed and then comes the suggestion, it may come either (1) gradually or (2) at once; *i.e.*, (i) when the steps,

Explanation of the suggested meaning.

by which the ordinary meaning develops into suggestive meaning, are traceable, and (ii) when they are not traceable. The last is the most important feature of the suggested, or reverberated, meaning. One sees a dramatic performance, or reads a poem, tears trickle down from his eyes or he is susceptible to different emotions. How could these changes take place? They take place certainly by seeing the acting or reading the book; but they come so imperceptively that you do not even with effort note the steps. These imperceptible changes in the mind of the audience or of the reader are *rasas*. Here we get the reasons or causes of the æsthetic enjoyment of poems and dramas. This is the most important explanation of æsthetic enjoyments in Sanskrit poetics. Bharata perceived these æsthetic enjoyments, gave their minute classification, and gave minute directions to the actors as to how to express them and how to develop them. The old school of rhetoricians, Daṇḍin, Bhāmaha, and others, did not attach much importance to them and left them to dramatists. When first the rasas were transferred from drama to poetry we cannot say. But it is certain that this transfer led to the theory of *dhvani* to explain the origin of rasa.

Kāvya-Pr. N. S. P. 101.

The celebrated Sūtra of Bharata imbedded in the 6th Chapter of Bharata's Nāṭya-śāstra, comes in here in the Kāvya-prakāśa for a fuller treatment. The editor, Mr. Jhālkīkar, says that there were four commentators on the Nāṭya-śāstra: (1) Bhaṭṭa Lollaṭa, a Mīmāṁsaka, (2) Śrī-śaṃkuka, a Naiyāyika, (3) Bhaṭṭa Nāyaka, a follower of Sāṃkhya, and (4) Abhinava-gupta, an Ālaṃkārika. The first is called the *utpatti-vāda* or *abhivyakti-vāda* or *puṣṭi-vāda*; the second is called the

anumiti-vāda; the third is the *bhukti-vāda* and the fourth, the *dhvani-vāda*. Mammaṭa accepts this last and eulogises this in the highest terms.

Mammaṭa here explains all the rasas, bhāvas (sthāyin, vyabhicārin, and sāttvika) and their rise, fall, mixing up, etc.

Then Mammaṭa proceeds with those suggestions or reverberations, the steps by which they are developed can be traced. They are mainly two: (1) where the suggestion is an idea, and (2) where it is an alaṃkāra. You get no alaṃkāra from the words but from their suggested meanings. This chapter is called the dhvani-kāvya or the best Kāvya. The varieties of dhvani are here given as 10,455.

Ullāsa V.

The 5th Ullāsa treats of middling Kāvyas of 8 kinds, in which the ordinary or expressed meaning is more enjoyable than the suggested one.

Ullāsa VI.

The 6th Ullāsa is devoted to poems in which there is no suggestion. It is the shortest chapter in the Kāvya-prakāśa.

Ullāsa VII treats of the various defects.

The 7th Ullāsa treats of doṣas. They are the proper function of the rhetorician. But Mammaṭa prefaces the chapter by saying that the rasas are the principal things in a Kāvya and therefore the defects of rasas are the principal defects. But rasa depends upon the expressed meaning, therefore defects of the expressed meaning are also defects of rasa. Regardless of classification of the

defects by other authors, he divides these defects as (1) defects of words, (2) defects of sentences, (some of these are the same as defects of words), (3) defects of meaning, and (4) defects of rasas. Mammaṭa takes a good deal of space in defending certain of the defects of rasas under different circumstances.

Ullāsa VIII.

The 8th Ullāsa treats of the guṇas, and they are, according to Mammaṭa, only three, *viz.*, (1) sweetness, (2) spiritedness, and (3) perspecuity. All other guṇas are either included in these three or are mere wants of defects. One or two guṇas of other authors are regarded as positive defects by Mammaṭa.

Ullāsa IX—treats of the Śabdālaṃkāras.

The 9th Ullāsa deals with figures of speech pertaining to words and among these, vakrokti is mentioned first of all,—where the meaning of the words intended by the speaker is taken in a different way by the hearer. This Vakrokti, Kuntala, a subsequent writer, makes the soul of poetry. The second is the alliteration with many varieties. Then come the yamakas and then the double entendres. Mammaṭa has laid down that if the figure of speech remains the same after the word with a double meaning is changed by one of its synonyms, it does not pertain to the śabda but to the artha. But if the figure disappears with the change of the word, it pertains to words. One of the special features of Mammaṭa is that he regards the rītis, Vaidarbhī, etc., as śabdālaṃkāra and considers them as a part of alliteration or anuprāsa. So what Vāmana thought to be the soul of Kāvya, is regarded by Mammaṭa as a thing subordinate to anuprāsa. He names them as upa-nāgarikā, paruṣā, and komalā vṛtti in anuprāsa. After these come the *vandhas*, and the

last figure is called the punar-ukta-vadābhāsa, where the same thing seems to be repeated but is not really so.

Ullāsa X—treats of the Arthālamkāras.

The 10th or the last Ullāsa is on the figures of speech pertaining to the meanings of words. It treats also of the mixture of different figures of speech. It has one special feature. Previous rhetoricians who did not believe in the suggested sense, thought that if the suggested sense is less delightful than the expressed sense, they are alaṃkāras. So they called these alaṃkāras by various names, *e.g.*, *rasavat*, *preya*, *urjasvin*, *samāhita*, etc. But Mammaṭa calls them inferior poems in which the suggestion is subordinate to the expression,—(guṇībhuta-vyaṅga); and so they are not mentioned in Ullāsa X with alaṃkāras, but are treated of in Ullāsa V where he treats of second-rate poetry.

Misconceptions about the Kāvya-prakāśa

There are many misconceptions about the work, Kāvya-prakāśa, all generated from the unhistoric spirit of the scholars specially of Eastern India. Some late Bengali commentators think that the Kārikās are by Bharata and the vṛttis only are by Mammaṭa. Another Bengali commentator says that Mammaṭa, Uvvaṭa, and Kiayyaṭa were nearly related to one another. All that we know about him, is, that he mentions Bhoja and therefore comes after him. The Bengal tradition that Śrī-harṣa, the author of Naiṣadha-carita, was the sister's son of Mammaṭa is equally untrustworthy.

Commentaries on Kāvya-prakāśa

In our Catalogue Nos. 4821 and 4822, there is a copy of Śrī-dhara's commentary on the Kāvya-prakāśa,

entitled Kāvya-prakāśa-viveka. It was copied at Gaja-ratha-nagara in the kingdom of Tīra-Bhukti or Mithilā in La. Saṃ 291 which comes to nearly 1405 A.D., under the order of Vidyā-pati Ṭhākura in the reign of Śiva-siṃha, his patron. The composition of the commentary, therefore, would go in the 14th century or earlier. The commentary was then regarded as important, because Vidyā-pati ordered two scribes, Śrī-deva-śarmā and Prabhā-kara, to copy it rapidly and two distinct handwritings are traceable throughout the MS. In this MS. Śrī-dhara is described as Tarkācārya Ṭhakkura. Caṇḍī-dāsa, the Bengali and Viśva-nātha, the Oriya, in their commentaries on Mammaṭa, cite him as the Minister of Peace and War. Śrī-dhara appears to be a Maithila. The MS. is a very defective one and was acquired in two different instalments and has two different numbers. It was copied early in the 15th century and perhaps composed in the 13th.

Śrī-dhara's Commentary named Kāvya-prakāśa-viveka.

In this connexion we get the date and lineage of Caṇḍī-dāsa, another well-known commentator of Kāvya-prakāśa. The work named Kāvya-prakāśa-dīpikā was composed at the request of Lakṣmaṇa Bhaṭṭa. Caṇḍī-dāsa's descendant, Nṛ-Siṃha Tarka-pañcānana, writing a commentary on the dhātu-pāṭha of Saṃkṣipta-sāra, entitled Gaṇa-mārtaṇḍa (See I.O. Catal. p. 839), says that Caṇḍī-dāsa was a commentator of alaṃkāra (alaṃkāra-ṭīkā-kṛteḥ) Nṛ-siṃha is 10th in descent from Caṇḍī-dāsa. The family was Mukharjis (Mukha-kule jātaḥ) and they belonged to the endogamous group called Vaṅga-melī. They were very parti-

Caṇḍī-dāsa and his lineage. (Catal. No. 4838.)

cular in their marriage in equally respectable families. They lived at Ketu-grāma, four miles to the west of Uddhāraṇa-pura on the Ganges. The MS. of Gaṇa-mārtaṇḍa is dated 1806 A.D. As the endogamous group to which Caṇḍī-dāsa belonged is given, and as we know from Brahmanic heraldry (Kula-śāstra) that such groups were formed at an assembly in 1482 in which Caṇḍī-dāsa must have been represented, the period of his literary activity should go to the middle of the 15th century or earlier. So he is not the younger brother of the grandfather of Viśva-nātha as Dr. De says, for Viśva-nātha was an Oriyā.

Raghu deva's Artha-prakāśikā.

Artha-prakāśikā or Kārikārtha-prakāśikā by Raghu-deva (4818) appears to be a very late production, because the author thinks that the Kārikās are by Bharata and not by Mammaṭa, and he appears to have commented upon the Kārikās only. (Bharatā nana sambhūta-kārikārtha-prakāśikā.)

Jayanta Bhaṭṭa and his commentary.

Jayanta Bhaṭṭa was perhaps one of the earliest commentators of the Kāvya-prakāśa. It is called the Kāvya-prakāśa-dīpikā. The author gives his date as 1294 A.D. He describes himself as Śrī-purohita. Sir R. G. Bhandarkar in P. 17 of his Report for 1883–84, says, from the MS. before him.—"Jayanta calls himself the purohita and was the son of Bharad-vāja who was purohita or family priest to the minister of Śāraṅga-deva, sovereign of Gujarāṭa. He finished his work on Sunday on the 3rd of the dark fortnight of Jyaiṣṭha in the Saṃvat year 1350, in the triumph-ant reign of Śāraṅga-deva the Mahārājādhirāja while

his victorious army was encamped near Āsā-pallī. Jayanta bestows extravagant praise on his father; and tells us that the King of Gujarāṭa threw himself prostrate at his feet."

Jayanta's commentary, however, underwent a curious transformation in the hands of Ratna-kaṇṭha, a late commentator, who says,—

"Jayantī-mukhya-ṭīkābhyaḥ sāram uddhṛtya yatnena |
Nirmito Ratna-kaṇṭhena Ṭīkā-sāra-samuccayaḥ ||"

So the recast of Jayanta's commentary is called Ṭīkā-sāra-samuccaya.

Kāvya-prakāśa - nidarśana by Rājānaka Ānanda.

Kāvya-prakāśa-nidarśana by Rājānaka Ānanda (our Catal. No. 4820,) is also called Śiti-kaṇṭhā-vibodhana, because the author himself, a Śaiva of Kāśmīra, thinks that Kāvya-prakāśa has an inner meaning relating to Śiti-kaṇṭha or Śiva. His date is 1665 A.D. Stein says, (Jammu Catal. p. 27) "Ānanda who composed his commentary in 1665 A.D. is still well remembered in the tradition of Kāśmīrian paṇḍitas as a contemporary and friend of Rājānaka Ratna-kaṇṭha" who flourished about this time.

Kāvya-pradīpa by Govinda.

Kāvya-pradīpa is by Mahāmahopādhyāya Govinda, a Paṇḍita of Mithilā, son of Keśava and Sonodevī, younger and affectionate brother of Ruci-kara and the elder brother of a Śrī-harṣa, a poet. Ruci-kara seems to be a step-brother of Govinda, because Govinda says that he himself is the first son of his mother. He is later than Viśva-nātha whose definition of kāvya he

criticises, and is earlier than Prabhā-kara who quotes him in his Rasa-pradīpa written in 1583 A.D. (See our Catal. Nos. 4823–4826.) This commentary has two sub-commentaries;—one is by Nāgoji Bhaṭṭa entitled Udyota (Catal. Nos. 4827–'28), and another by Vaidya-nātha Tat-sat, son of Rāma Bhaṭṭa and is entitled Prabhā. (See our Catal. Nos. 4729 and 4730.)

This Vaidya-nātha is not the same as Vaidya-nātha Pāyaguṇḍe. The Tat-sats were the gurus of the last dynasty of Vidyā-nagara, while the Pāyaguṇḍes were one of the six Deccan Brahmin families settled at Benares.

Kāvya-prakāša-vistārikā by Paramānanda.

Kāvya-prakāša-vistārikā by Paramānanda Cakravartī is another commentary on Kāvya-prakāša. The latest authority he cites is Višva-nātha, the author of Sāhitya-darpaṇa who speaks of Ālā-ud-din Khilji as one with whom peace or war was equally ruinous. Therefore, Višva-nātha comes after Ālā-ud-din, *i.e.*, in the middle of the 14th century. Paramānanda comes before Kamalā-kara in the beginning of the 17th century who cites from his work. But this long period of 250 years may be reduced by the fact that Paramānanda was a Bengali Naiyāyika and the pupil of Īšana Nyāyācārya who never admitted the truth of his opponents, and that the study of Nyāya was introduced in Bengal by two learned scholars,—Vāsu-deva Sārva-bhauma and Raghu-nātha Širo-maṇi,—both disciples of Pakṣa-dhara Mišra of Mithilā in the beginning of the 16th century.

Kāvya-prakāša-prakāša by Kamalā kara.

Kamalā-kara was the son of Bhaṭṭa Rāmešvara and grandson of Nārāyaṇa Bhaṭṭa who obtained from Akbar the title of Jagad-guru, and great grandson of

Rāmeśvara who migrated from Paiṭhāna on the Godā-varī to Benares, and who was the last of a long line of paṇḍitas in the Mahārāṣṭra country. Kamalākara flourished in the early 17th century, and he was a voluminous writer on Smṛti and Mīmāṃsā. He undertook the writing of a commentary on Kāvya-prakāśa because he had something new to say. (See our Catal. No. 4833.)

Kāvya-prakāśa-ṭīkā by Gadā-dhara.

This is another commentary on Kāvya-prakāśa by Gadā-dhara whose commentary on Śiromaṇi's Tattva-cintā-maṇi-didhīti is one of the standard works on Nyāya in Bengal. Gadā-dhara in this commentary is described as Bhaṭṭācārya-cakravartī. He got no academic title from his guru, because an accident prevented his completion of studies, which alone entitled him to such a distinction. He was, therefore, known by the ordinary titles of a paṇḍita, *viz.*, Bhaṭṭācārya and Cakravartī. He was the pupil of Hari-rāma Tarkālaṅkāra and flourished in the beginning of the 18th century. His descendants are still living at Nava-dvīpa. (See our Catal. Nos. 4834–4836.) Gadā-dhara after writing many works on the abstruse subject of Nyāya wrote this commentary on alaṃkāra to satisfy the curiosity of his contemporaries.

Tattva-parīkṣā by Maheśvara Subuddhi Miśra (Catal. No. 4839).

Subuddhi Miśra calls himself a Māheśvara, because perhaps he was a worshipper of Maheśvara or Śiva. He says that in commenting upon °Prakāśa, Dīpikā, and others are useless. Seeing that even °Darpaṇa and others do not function, Subuddhi to put a stop to all cavilling criticisms, examines the real truth of all words and their meanings. His work is named Tattva-parīkṣā, or more fully, Śabdārtha-tattva-

parīkṣā. As he is quoted by Ratna-kaṇṭha, he seems to be earlier than the middle of the 17th century.

Maheśvara Nyāyā-laṅkāra.

Maheśvara Nyāyālaṅkāra was a Bengali and his commentary was a standard work in Bengal for more than a century. It is still studied in the tols of Bengal. The commentary is called Kāvya-prakāśādarśa or Kāvya-prakāśa-bhāvārtha-cintā-maṇi (Catal. No. 4840, 4841). The author complains of the wrong interpretation of the text which he wants to make right and thereby open the bolt of the door of Poetry. He expects that it will give delight to Brahmaṇas and will be accepted for its clearness. Dr. S. K. De says, "As he is cited by Vaidya-nātha, he should be placed before the middle of the 17th century, and it is probable that he flourished at the commencement of that century." There were two Vaidya-nāthas, the Pāyaguṇḍe and the Tat-sat; but both of them flourished in the 18th century. Pāyaguṇḍe was the pupil of Nāgeśa. Tat-sat composed our Catal. No. 4844 in Śaka 1740, *i.e.*, 1818 A.D. Maheśvara, therefore, is to come in the 18th century. Our next No. 4842 by Śrī-kṛṣṇa cites Nyāyālaṅkāra who was his guru. He

Śrī-kṛṣṇa.

thinks that Mammaṭa is the author of the vṛtti; because he says, Mammaṭa explains the two Mīmāṃsaka opinions but does not cite the Naiyāyika opinion. (Mammaṭa-bhaṭṭas tu vṛtti-kartā ityāha. Yuktaś caitat, anyathā vivecana-prasaṅga-kārikāyāṃ Mahā-bhāṣya-Mīmāṃsaka-mata-dvayam eva darśitaṃ na tu Naiyāyika-matam. Leaf 3A.) Though there is not much force in this argument, it is cited here to show that modern Bengalis consider Mammaṭa as the author of the vṛttis only. The name of Śrī-kṛṣṇa's commentary is Rasa-prakāśa.

Vaidya-nātha.

Vaidya-nātha Tat-sat's commentary is called Kāvya-prakāśa-sodāharaṇa-candrikā. It was composed in " viyad-veda-muni-kṣmā-mite abde", *i.e.*, in Śaka 1740. He was the son of Rāma-bhaṭṭa and grandson of Viṭṭala-bhaṭṭa.

Rāma-kṛṣṇa.

Rāma-kṛṣṇa's Kavi-nandikā is another commentary on Kāvya-prakāśa which dispels the doubts of lovers of poetry, deprives the arguments of the opponents of their force and delights the wise people.

Śrī-vatsa-lāñchana.

Śrī-vatsa-lāñchana calls himself a Bhaṭṭācārya. His father's name is Viṣṇu Bhaṭṭācārya. His commentary is called Sāra-bodhinī. He is cited by Ratna-Kaṇṭha in the middle of the 17th century and he cites from Vidyā-nātha's Pratāpa-rudrīya (our 4847). Besides this commentary Śrī-vatsa-lāñchana seems to have written an original work on rhetoric entitled Kāvya-parīkṣā in 5 chapters with a commentary of his own (See I.O. Catal. 1188). In this work he seems to follow Jagan-nātha Paṇḍita-rāja who says that śabda is the only thing to be considered in the definition of Kāvya. The author is perhaps known also by the name of Jaḍa-bharata.

An anonymous Kāśmīrī commentary.

Kāvya-prakāśa-darśanam, divided into Udyotas is our No. 4448, I and II. It is written in Kāśmīrī. It is a long work, but the MS. is fragmentary and the author's name is not found.

Kāvyāmṛta-taraṅginī.

Kāvyāmṛta-taraṅginī is our Catal. No. 4849. It is a hostile criticism on Mammaṭa's Kāvya-prakāśa. It would have been a very interesting work, but our MS. is fragmentary.

Besides these commentaries mentioned in our Catalogue, the following are to be found in other Catalogues :—

Bāla-cittānurañjinī. (I.O. 1139.)

In I.O. 1139 we find a commentary named Bāla-cittānurañjinī by Sarasvatī-tīrtha at Benares who as a householder was known as Nara-hari, son of Malli-nātha and Nāgammā. His grandfather was Nara-siṃha, son of Rāmeśvara. Narahari's brother was Nārāyaṇa who was born in Sa-vasu-graha-hastena Brahmaṇā samalaṅkṛte Kāle. As he lived in the Andhra country where the Vikrama Saṃvat is current, the date seems to refer to Saṃvat 1298 = 1242 A.D. Nara-hari was proficient in Tarka, Vedānta, Mīmāṃsā, Sāṃkhya, Sāhitya, and Mahā-bhāṣya. He is said to have written commentaries on Megha-dūta and Kumāra-sambhava, and a Smṛti work named Smṛti-darpaṇa, and a Nyāya work entitled Tarka-ratna with its commentary Dīpikā. As the author was nearer in time to Mammaṭa, his commentary may be regarded as historically reliable.

Kāvya-prakāśa-tilaka (I.O. 1142.)

Kāvya-prakāśa-tilaka by Jayarāma Nyāya-pañcānana is a philosophical treatise on Kāvya-prakāśa. It was written in the abstruse and difficult language of modern Naiyāyikas of Bengal. The author was a prolific writer of modern Nyāya. He wrote a commentary on Gotama's sūtras entitled Nyāya-siddhānta-mālā to establish the fourfold proofs,—perception, inference, analogy, and authority,—in Saṃvat 1750 = 1694 A.D. He is to be differentiated from Jaya-rāma Tarkālaṅkāra, a pupil of Gadā-dhara. He has a set colophon for all his commentaries and the same colophon is given in his °Tilaka. The colophon in his Vyākhyā-sudhā is :—

Dhīra-śrī-Jaya-Rāmeṇa Rāmeṇeva mahodadheḥ !
Nyāya-sindhoḥ-param pāraṃ gantum adhvā nivadhyate !!

In the °Tilaka, it is:—

Vaddhaḥ Śrī-Jaya-rameṇa Rāmeṇeva mahodadheḥ !
Alaṅkārāmbudhau setuḥ sañcarantu budhāḥ sukham !!

See pp. 90, 91 of Nava-dvīpa-mahimā by Kānti-candra Raḍhī. Kanti was the daughter's son of the agent of the Rāja Kṛṣṇa-nagara at Nava-dvīpa in the 19th century. He says, that from Jaya-rāma's time the Rājās of Kṛṣṇa-nagara took the paṇḍitas of Nava-dvīpa under their patronage and granted lands for the support of their families and students. The lands have now been resumed by the British Government which pays a handsome sum for the subsistence allowance of the Sanskrit students at Nava-dvīpa.

Kāvya-prakāśa-vyakhyā. (Mad. 12821.)

Kāvya-prakāśa-vyākhyā was written by Yajñeśvara, the sacrificer. At the end, the commentator says that the author could not finish the work; somebody else completed it. But the style of writing is such that none can distinguish between them.

Kāvya-prakāśa-līla. (Mad. 12824.)

Kāvya-prakāśa-līlā is another commentary by M. M. Bhava-deva, son of Kṛṣna-deva, and pupil of Bhava-deva Ṭhakkura. The commentator says that though there are many other commentaries of the Kāvya-prakāśa, his commentary has nothing to do with them.

Madhu-matī and Kāvya-darpaṇa. (I.O. 1144.)

Madhu-matī is by Ravi whose father Ratna-pāṇi also wrote a commentary on Kāvya-prakāśa entitled Kāvya-darpaṇa and whose grandfather Acynta was a

minister of Rājā Śiva-siṃha of Mithilā, the patron of Vidyā-pati in the early years of the 15th century. The literary activity of Mithilā was at its height throughout that century. If Acynta be a minister of Śiva-siṃha, say about 1410, Ratna-pāṇi would come at the middle and Ravi at the end of that century. Ravi says that his Madhu-matī is only a reflection in the Mirror of Poetry of his father (P. 333 of Peterson's 3rd Report). Ravi cites Bhāskara, another commentator of the Kāvya-prakāśa. He names the commentary as Madhu-matī after the name of his daughter, and at the end prays for the reputation of both.

Sampradāya-pradarśinī. (Mad. 12826.)

Sampradāya-pradarśinī or Vṛhat-ṭīkā is by Vidyā Cakravartin who says that good men neglected the study of Kāvya-prakāśa and Alaṅkāra-sarvasva and so he is writing this commentary for reviving the study of both the works.

Sāhitya-cūḍā-maṇi or Kāvya-prakāśa-vimarṣiṇī (Mad. 12828.)

Rohitya Bhaṭṭa Gopāla wrote a commentary on the Kāvya-prakāśa entitled Sāhitya-cūḍā-maṇi or Kāvya-prakāśa-vimarṣiṇī. The work has been described in the Triennial Catalogue of MSS. in R. 1282, Vol. II, Part I-A. The writer there says that as the value of gold is judged by the line it imprints on the test-stone, so the Kāvya is judged here by means of *dhvani*.

Alaṃkāra-sarvasva by Rucaka.

Rucaka and his disciple Maṅkhuka or Maṅkha. Samudra-vandha—a commentator. Jayaratha, a second commentator.

The story of the discovery of Rucaka's work by Bühler in his Kāśmīra Report in 1878 reads like a romance. There are two theories about the authorship of the work. The Kāśmīrians say that both the sūtras and the vṛtti are by

Rucaka himself. But in Southern India, the sūtras only are attributed to Rucaka and the vritti to his disciple, Maṅkhuka or Maṅkha. The sūtras are called the Alaṃkāra-sūtra and the commentary, Alaṃkāra-sarvasva. The Trivendrum edition is accompanied with the commentary of Samudra-vandha. Samudra-vandha was an ornament of the court of Ravi-varmā *alias* Saṃgrāma-dhīra, King of Kolamba (Quilon) in Trivancore, who was born in 1265 and conquered the countries as far as Conjevaram. The Kāvya-mālā edition is accompanied with the commentary of Jaya-ratha, son of Śṛṅgāra and a protegé of Rāja-rāja, king of Kāśmīra, who is supposed to be the Rāja-deva mentioned by Yona-rāja as reigning from 1203 to 1226.

Rucaka's date.

Rucaka's date is regarded to be in the beginning of the 12th century. His pupil, Maṅkhuka or Maṅkha, wrote a work named Śrī-kaṇṭha-carita about 1145 A.D. Rucaka has quoted six verses from his pupil work.

Rucaka and Kuntala. Rucaka and Mahima-bhaṭṭa.

Rucaka's work deals with alaṃkāras only. At the commencement of his work, Rucaka discusses the various theories of Kāvya and accepts the prevailing theory of dhvani. As a writer on alaṃkāras only, he has made a full statement of Kuntala's theory of Vakrokti being the characteristic of all figures of speech. Kuntala not admitting vyaṅga or dhvani, thinks that "abhidhā-prakāra-viśeṣāḥ eva alaṃkāraḥ". He gives the idea of Mahima-bhaṭṭa in the following words:—"Yat tu Vyakti-viveka-kāro vācyasya pratīyamānaṃ prati liṅgatayā vyañjanasyānumānāntarbhāvam ākhyat, tad vācyasya pratīyamānena saha tādātmya tadutpat-

tyabhāvād avicāritābhidhānam." (Triv. Sans. Series, No. XL, P. 11 ff.)

The author, though he accepts the theory of Kāvya as given by the Dhvani-kāra, accepts also the theory of Kuntala in the matter of figures of speech and therefore rejects many figures and has not included, like Kuntala, the vastu-dhvani, rasa-dhvani, and alaṃkāra-dhvani among figures of speech.

JAYA-RATHA.

Alamkārodāharaṇam.

Alaṃkārodāharaṇam (4852) gives the illustrations of Alaṃkāra sūtras for the benefit of young learners. Jaya-ratha (in the catalogue, the name is written Jayad-ratha) had a grandson who, though very young, was very anxious to learn rhetoric; therefore he undertook to give the child the decided opinions about all alaṃkāras. The author says that his is an exhaustive work on rhetoric. He had a work, named Alaṃkāra-vimarṣiṇī, which was a commentary on Rucaka's Alaṃkāra-sarvasva. About him Bühler says, "This paṇḍita (Jaya-ratha) was a son of Sṛṅgāra and the author of Tantrāloka-viveka. In the concluding verses of that work we are told that Sṛṅgāra had two sons, Jaya-ratha and Jayad-ratha, the former of whom wrote the °Viveka. The MSS. frequently vacillate between the two names." (Kāśmīra Report, P. 68.) Bühler says that he certainly wrote at the end of the 12th century.

HEMA-CANDRA.

Hema candra's age.

Hema-candra's time, life, and ancestry have been previously given. He was patronized by Siddha-rāja Jaya-siṃha of the Cālūkya dynasty of Gujarat, and he converted

the next king, Kumāra-pāla, into the Jaina faith. He persecuted the Brahmins and destroyed the Vaiṣṇava doctrine. He was a volumnious writer, not only on Jainism but also on many branches of Sanskrit literature. He had a great command of books and his works, therefore, have an encyclopedic character. His work on alaṃkāra is called Kāvyānu-śasana which has a commentary by himself called Alaṃkāra-cūḍā-maṇi. Basing his work on Kāvya-prakāśa he has laid under contribution a very large number of rhetoricians who had preceded him. He has little originality, but his compilation is very valuable owing to numerous citations.

VĀGBHAṬĀLAṂKĀRA.

Vāg-bhaṭa's age.

Vāgbhaṭa is a Jaina author. He opens his work with an invocation to Nābheya-jina and many of his illustrations are from Jaina works (III. 9). His description of Kāvya is comprehensive. It embraces Śabda, artha (words and their import), excellences, figures of speech, rīti, and rasa. He flourished (IV. 45) in the reign of Jaya-siṃha, *i.e.*, Siddha-rāja Jaya-siṃha, (1094–1143 A.D.) whose capital was Anahila-pāṭaka (IV. 132). Vāgbhaṭa seems to have been a Mahāmātya of Jaya-siṃha; for Siṃha-deva-gaṇi, Vāgbhaṭa's commentator, says so in his note on IV, 148. Vāgbhaṭa like Rudraṭa treats of guṇa (excellences), doṣa (defects), and Alaṃkāra (figures of speech) in the first five chapters and then introduces rasa as the salt of poetry (V. 1). He does not, therefore, consider rasa as essential like Bharata, but only as adding taste and flavour to it. The rītis he treats at the end of the 5th chapter on rasa, as something supplementary to and as enhancing the enjoyment of, rasa.

There is very little of originality in Vāgbhaṭa. All important Kārikās in his work can be either identified with those in others, or they are slightly variant.

In Vāgbhaṭa's opinion, languages are four, *viz.*, Sanskrit, Prakrit, Apabhraṃśa, and Bhūta-bhāṣā. The Apabhraṃśas are many, current in different parts of India. He considers Citra and Vakrokti as verbal figures of speech.

Vāg-bhaṭālaṃkara.

In a Prakrit verse given as an example of the figure praśnottara, the writer says that Bāhaḍa (Prakrit form of Vāg-bhaṭa) was the son of Soma like the effulgence issuing from the pearls. The elements of Kāvya are doṣa, guṇa, alaṃkāra rīti, and rasa. The first chapter treats of the training of poets; . the second chapter treats of doṣa. The third chapter treats of the guṇas, and the fourth and the largest chapter of alaṃkāras and the fifth treats of rasa, and the sixth, of rītis which are six in number,—Lāṭī, Pāñcāli, Gauḍī, Bacchomī, Vaidarbhī, and Māgadhī. (Our Catal. Nos. 4791–92).

This Jaina work on rhetoric has been annotated by two commentators. The first is Bhaṭṭa Gaṇeśa, son of Ananta and disciple of Bhāskara (I.O. 1155). This commentator is a Hindu and commences his commentary with an invocation to Rāma. I believe as a Hindu he feels a bit constrained to comment upon a Jaina work; for he says—"Vāg-bhaṭālaṅkṛti-vyākhyāṃ kartuṃ kiñcin niyantritaḥ". The other commentary is by Jinavardhana, son of Jina-rāja of the Khara-tara-gaccha. He wrote between the years 1404 and 1418 A.D. (I.O. 1156). This is a short commentary for the benefit of young learners.

VAG-BHATA II.

Kāvyānuśāsana or Al-amkāra-tilaka. (I.O. 1157.)

Kāvyānuśāsana or Alaṃkāra-tilaka by Vāg-bhaṭa, son of Nemi-kumāra and Vasundharā is founded on the same plan and travels over the same ground as Kāvyālaṅkāra by Vāg-bhaṭa I. The °Alaṃkāra is written in ślokas while the °Anuśāsana is written in terse prose depending on the commentary for the full development of particulars.

This is the first work in which we hear some of the minor kinds of dramas, *e. g., saṭṭaka, ḍombikā, bhāṇa, prasthāna-bhāṇikā, prerāṇā, siṅgakā, rāmā-krīḍa, hṛllīsaka śrī-gadita,* and *rāsaka-goṣṭhī.* The author speaks of Mahā-kāvyas; Raghu-vaṃśa in Sanskrit divided into sargas, Setu-vandha in Prakrit divided into āśvāsakas; Abdhi-mathana in Apabhraṃśa bhāṣā divided into sandhis, and Bhīma-kāvya in the Grāmya bhāṣā divided into avas-kandhakas.

The author was a native of Rāhaḍa-pura, famous as the shrine of the god Rāhaḍa, where there is an image of Nemi-nātha in black stone.

Eggeling seems to take the authors of the Kāvyā-laṃkāra and Kāvyānuśāsana as one and the same person.

NĀṬYA-ḌARPAṆA BY RĀMA-CANDRA AND GUṆA-CANDRA.

Nāṭya-darpaṇa.

Nāṭya-darpaṇa is a work on dramaturgy by Rāma-candra and Guṇa-candra, both dis-ciples of Hema-candra, the famous Jaina writer. Rāma-candra seems to have been a favourite of Hema-candra, as he de-signed him as his successor. But Ajaya-pāla, the successor of Kumāra-

The authors, Rāma-candra and Guṇa-candra.

pāla made Rāma-candra stand on a red-hot sheet of copper and thus put him to death. Rāma-candra is said to have written a hundred books of which many were dramas. Eleven of his own dramas are quoted in his Nāṭya-darpaṇa. Nala-vilāsa, one of his dramas, has been printed in the Gaekwad Oriental Series. Guṇa-candra does not seem to have helped him in writing these works; he helped him in writing serious work like the Nāṭya-darpaṇa.

The characteristic of the work.

The authors seem to have fully utilised the materials existing at their time. But they boldly differed on many points from them. The number of rūpakas is given by Bharata, Dhanañjaya, and others as ten,—with nāṭikā as an extra one in Daśa-rūpaka, and Hema-candra added a twelfth as saṭṭaka. But our authors omit *saṭṭaka* and put in *prakaraṇī* there. They declare that the other forms of dramas besides these are negligible, because they do not help in the development of rasa.

In the matter of rasas early writers like Daṇḍin, Bhāmaha, and Vāmana do not touch upon them and the connected subject of dramas. Bharata says they are eight in dramas. Abhinava-gupta adds Śānta to it. Mammaṭa omits Śānta in the drama but inserts it in the kāvya. He says, as there is no action in the Śānta it cannot be a dramatic rasa. Our authors believe in the 9 rasas and they also believe that Śānta can be developed in a drama.

Abhinava-gupta, Mammaṭa, and even, Hema-candra think that rasas produce pleasure only;—pleasure in a detached form, as the pleasure of knowing Brahman.

But Rāma-candra and Guṇa-candra think that they produce the feelings of both pleasure and pain. But why should people go to see a drama which produces a feeling of pain? Rāma-candra answers,—"Owing to the skill of the poet and the actors."

Arrangement.

The Nāṭya-darpaṇa is written in the form of kārikās to which the authors add a commentary which they call svopajña, *i.e.*, original. The first chapter describes nāṭaka; the second chapter describes the other eleven forms of dramas; the third chapter deals with rasa, vṛtti, bhāva, and abhinaya and the fourth, the common characteristics of all the dramas.

Special feature.

Unlike the majority of books on alaṃkāra, our authors are not satisfied with one śloka only for the elucidation of one technical term. They would quote long passages, both in prose and in verse, till the point is explained. They thus avoid the necessity of further elucidation by commentaries.

This work is in the process of publication in the Gaekwad Oriental Series, and here we acknowledge our thanks to the General Editor, Oriental Institute, Baroda, for the courtesy of sending advance forms of the work.

Bhāva-prakāśana by Śāradā-tanaya.

Bhāva-prakāśana.

Bhāva-prakāśana is an original work written by Śāradā-tanaya who is so named because his father got him by the favour of Śaradā Devī.

The author and his pedigree

In Āryāvarta, there is a place called Merūttara, (some say Meerut) in which there is a village called Māthara-pūjya inhabited generally by Brahmins. There, in the kāśyapa-gotra was a Brahmin named Lakṣmaṇa who pleased Viṣṇu by thirty sacrifices and wrote a commentary on the Vedas, entitled Veda-bhūṣaṇa. His son was Kṛṣṇa who worshipped Mahā-deva at Benares and got a son named Bhaṭṭa Gopāla proficient in the eighteen vidyās of the Brahmins. He propitiated the goddess Śāradā and got a son whom he named Śāradā-tanaya, and the boy grew up in his father's house studying the Vedas and the auxiliary sciences.

Once upon a time, he came to worship the goddess Śāradā in her spring festival. Her image was brought to the nāṭa-mandira or dancing-hall where the audience was sitting. With the permission of the audience he sat by the side of the goddess and saw the performance of 30 different kinds of dramas, and he asked the goddess to grant him the Nāṭya-veda. The goddess asked the stage manager to teach him that. He taught him the methods of Sadā-śiva, Vāsuki, Vāg-devī, Nārada, Agastya, Vyāsa, and of the disciples of Bharata. Having learnt this in the presence of the goddess, Śāradā-tanaya made an abstract of them all, and wrote this treatise Bhāva-prakāśana.

His training.

The author, Śāradā-tanaya was trained by a stage manager of great reputation and skill. His theatre was attached to a great temple, and so the author has a claim to be listened to on the subject of dramas. The first thing that attracts notice in his work is the number of major and minor

dramas, which are, according to the Agni-purāṇa 27, according to the Sāhitya-darpaṇa, 28, and according to our author, 30 in number. The comparative list attached herewith, will show where they agree and where they differ.

Classification of dramas arranged alphabetically in—

I Agni-purāṇa	II Sāhitya-darpaṇa	III Bhāva-prakāsana	Examples in the Bh. P.
1. Aṅka	1. Aṅka	1. Aṅka	Rāmānuja, Nāgānanda, Gaṅgā-Bhagīratha.
2. Īhāmrga	2. Īhāmṛga	2. Īhāmṛga	Kusuma śekhara.
3. Ullāpyaka	3. Ullāpya	3. Ullopyaka	Devī-Mahādeva, and Udātta-Kuñjara.
4. Karnā	4. Kāvya	4. Kalpa-vallī	Mānikya-vallīkā.
5. Kāvya	5 Gosṭhī	5. Kāvya	Sugrīva-kelana.
6. Goṣṭhī	6. Ḍima	6. Goṣṭhī	Yamalārjuna-vadha.
7. Ḍima	7. Troṭaka	7. Dima	Tripura-dāha, Vṛtroddharaṇa.
8. Troṭaka	8. Durmallikā	8. Ḍombī	Kāma-dattā.
9. Durmallikā	9. Nāṭaka	9. Toṭaka	Menakā-Nahusa, Madalekhā, Vikramorvaśtya.
10. Nāṭaka	10. Nāṭikā	10. Durmallikā	
11 Naṭikā	11. Nāṭya-rāsaka	*11. Nāṭaka	Caitrāvalī, Gaurī-grha Vikramovaśī, Rāmābhyudaya, Sakuntalā, etc.
12. Nāṭya-rāsaka	12. Prakaraṇa	12. Nāṭikā	Ratnāvalī, Priya-darśıkā. A Nāṭikā under certain circumstances becomes a Saṭṭaka.
13. Prakarana	13. Prakaraṇī	13. Nāṭya-rāsaka	
14. Prasthāna	14. Prasthāna	14. Pārijāta	Gaṅgā-taraṅgikā
15. Prahasana	15. Prahasana	15. Prakaraṇa	Mrcchakaṭika, Padmāvatī-pariṇaya, Mālatīmādhava.
16. Prenkṣana	16. Preṅksaṇa	16. Prasthāna	Śṛṅgāra-tilaka.
17. Bhāṇa	17. Bhāṇa	17. Prahasana	

* In the opinion of Su.vandhu, nātakas are of 5 kinds: (1) pūrna, *e.g.*, Kṛtyā-Rāvana, (2) praśānta, *e.g.*, Svapna-vāsava-dattā, (3) bhāsvara, *e.g.*, Bāla-Rāmāyana, (4) lalita, *e.g.*, Urvaśī-vipralambha, (5) samagra, *e.g.*, Mahā-nātaka.

I		II		III		
Agni-purāṇa		Sāhitya-darpaṇa		Bhāva-prakāsana		Examples in the Bh. P.
18.	Bhāṇikā	18.	Bhānikā	18.	Preksaka	Bāli-vadha, Nr-siṃha-vijaya, Tripura-mardana
19.	Bhāṇī	19.	Rāsaka	19.	Bhāna	Rāmākrīḍa.
20.	Rāsaka	20.	Vilāsikā	20.	Bhānī	Vīṇā-vatī.
21.	Vīthī	21.	Vīthī	21.	Mallikā	Mani-kulyā ?
22.	Vyāyoga	22.	Vyāyoga	22.	Lāsaka	
23.	Silpaka	23.	Silpaka	23.	Vīthī	Vakula-vīthī, Indu-lekhā.
24.	Srī-gadita	24.	Srī-gadita	24.	Vyāyoga	
25.	Saṭṭaka	25.	Saṃlāpaka	25.	Silpaka	
26.	Samavakāra	26.	Saṭṭaka	26.	Srī-gadita	Rāmānarda.
27.	Hallīsaka	27.	Samavakāra	27.	Saṭṭaka	Karpūra mañjarī.
		28.	Hallīsa	28.	Samavakāra	Nāgananda, Amṛta-mathana.
				29.	Sallāpa	
				30.	Hallīsa	Keli-raivata

The three works compared.

The Agni-purāṇa does not give any descriptions or illustrations of the minor dramas. Visva-nātha's descriptions are rather stiff and he has given us no illustrations. But the descriptions of the Bhāva-prakāsana are full and informing. Sāradā-tanaya gives the sort of dance and music appropriate to each class,—in which matter Visva-nātha is silent. He also gives an illustration of each kind of minor dramas, as if he was familiar with them and in the preamble of his book he said that all the thirty different kinds of dramas used to be performed before the goddess.

Geography of India in the Bhāva-prakāsa.

The author appears to be a man of the Pāñcāla country where 64 is a favourite number. The Pāñcālas divided the Ṛg-veda into 8 Aṣṭakas of 8 adhyāyas. They divided the act of Sṛṅgāra into 64 Pāñcālikī Kalās. So our author also divides the countries of the known world into 64. They are as follow:—

(1) Pāṇḍya, (2) Kerala, (3) Cola, (4) Sindhu, (5) Siṃhala, (6) Pāmara, (7) Kaliṅga, (8) Yavana, (9) Mleccha, (10) Pārasīka, (11) Śaka, (12) Gauḍa, (13) Lāṭa, (14) Vidarbha, (15) Kāma-rūpa, (16) Andhra, (17) Koṅkaṇa, (18) Karṇāṭa, (19) Sumbha, (20) Kāmbhoja, (21) Hūṇa, (22) Kāruśa, (23) Gurjara, (24) Saurāṣṭra, (25) Mahā-rāṣṭra, (26) Himmīra, (27) Avantī, (28) Anūpaja, (29) Aṅga, (30) Vaṅga, (31) Vaṅgāla, (32) Kāśī, (33) Kosala, (34) Maithila, (35) Kirāta, (36) Vardhaka, (37) Āraṭṭa, (38) Kuru, (39) Pāñcāla, (40) Kekaya, (41) Anḍhra, (42) Māgadha, (43) Sauvīra, (44) Daśārṇa, (45) Magadha, (46) Nepāla, (47) Jaina, (48) Bāhlīka, (49) Pallava, (50) Kratha-kaiśika, (51) Śūra-sena, (52) Kājāna, (53) Kāruśa, (54) Yavana, (55) Yadu, (56) Cakra, (57) Kuru, (58) Pārvatīya, (59) Emana, (60) Kāśmīra, (61) Maru, (62) Keṅkāṇa, (63) Nagna, and (64) Maṅkaṇa.

Meerut, though it is not in the Pāñcāla country, yet is so near it that we may take it to be in that country.

His date.

The age of the author lies between Bhoja whom he quotes and Śiṅga Bhūpāla who quotes him, *i.e.*, between 1050–1330 A.D. But I think that he belonged to a time prior to the Muhammadan conquest for two reasons:—

(1) The geography given by him does not show any trace of such a conquest and the distribution of languages does not show any sign of it.

(2) It would be impossible to have a temple like that of the goddess Śāradā in Āryāvarta after the Muhammadan conquest where all the 30 varieties of dramas could be performed.

The works and authors cited in the Bhāva-prakāśana.

The books on alaṃkāra and dramaturgy that we have, were written either in Kāśmīra or in the South, and they were written by learned men. But here is a book written by a professional dramatist of superior culture in N. India who enters into his work with earnestness and affection. To him the ancient traditions are not yet lost. Brahmā, Vāsuki, Vyāsa, Hanumān are still regarded as originating and improving dramaturgy. Bharata to the author appears also to be an ancient writer who had many recensions of his book. He quotes an ancient recension,—more copious than the one commented upon by Abhinava-gupta. He quotes Kohala whose name appears at the end of Bharata's Nāṭya-śāstra as the regenerator of dramaturgy. He quotes from Subandhu,—not the author of the Vāsava-dattā,—but an author of dramaturgy. Of the recent authors, he quotes from Kāli-dāsa, Bhava-bhūti, Śrī-harṣa, Bhaṭṭa Nārāyaṇa, Rāja-śekhara and last of all, from Bhoja. In his time the Śākyas and Jainas were still in evidence in N. India. We know more about the distinction of bhāva and rasa, and about the dramatic proprieties from this work than from any other, because the author was a professional stage-manager.

Here also our thanks are due to the General Editor, Oriental Institute, Baroda, for the courtesy of advance sheets of the work which is in the course of publication in the Gaekwad Sanskrit Series.

JAYA-DEVA'S CANDRĀLOKA.

Jaya-deva's parentage.

Jaya-deva's Candrāloka goes over the same ground as Mammaṭa's Kāvya-prakāśa; but it is written in easy language and is very useful to young students. The author, called also Pīyūṣa-varṣa, raining nectar from his Moonshine, is to be differentiated from the lyric poet Jaya-deva, author of Gīta-govinda, whoee father was Bhoja and whose mother was Bāmā; while the father of the rhetorician was Mahā-deva and mother, Sumitrā. The rhetorician seems to be the same person as the dramatist of Prasanna-rāghava, whose father and mother bore the same names.

Date of Jaya-deva.

He is sometimes confounded with Jaya-deva, the Maithil commentator of Tattva-cintāmaṇi in Nyāya. His commentary is also called Āloka, and that makes the confusion worse confounded. But the Naiyāyika author of Āloka flourished at the end of the 15th and in the beginning of the 16th century; as his own disciple Vāsu-deva Sārva-bhauma was still living at Purī when Caitanya died in 1533;—while the dramatist's work Prasanna-rāghava is cited by Śinga Bhūpāla in 1330 A.D. The date of Jaya-deva is therefore earlier than 1330 A.D., but later than that of Rucaka, many of whose original definitions of alaṃkāra he has appropriated. Rucaka's date has been tentatively fixed at the second half of the 12th century. Jaya-deva must, therefore, be coming between 1150 and 1330 A.D.

Jaya-deva claims no originality. He is credited with lucidity, clearness, and a complete survey

of the work of a rhetorician. His book is called Candrāloka, Light of the Moon. His commentator, Pradyotana Bhaṭṭa, thought that the moonlight is never so bright as with the advent of autumn, and so he named his commentary 'Saradāgama'.

Characteristics of Candrāloka. Pradyotana's Saradāgama.

The bright light of the moon in the clear sky of autumn delights the water-lilies at night. So Appaya Dīkṣita wrote a work, drawn principally from the Candrāloka, called Kuvalayānanda. It treats only of the figures of speech based upon the meaning of words. In this chapter Jaya-deva had 100 figures of speech. Appaya in his Kuvalayānanda added 34 more,—making a total of 134, the largest number of arthālaṅkāras met in any Sanskrit work on rhetoric.

Appaya's Kuvalayānanda.

Pradyotana Bhaṭṭa wrote his Saradāgama in the year 1583. He wrote under the patronage of Vīra-bhadra, or Vīra-siṃha, who at the instigation of Prince Selim murdered Abul Fazal in 1595. Vīra-bhadra was well known not only as a literary man, for he wrote a commentary on Vātsāyana's Kāma-sūtra in 1577, but his name has been made ever-memorable by his Court Pundit Mitra Misra's encyclopedic work, the Vīramitrodaya, in which both the names of the patron and the author have been immortalised.

Date of Saradāgama.

There is another commentary on Candrāloka by Visvesvara Bhaṭṭa, nicknamed Gāgā-bhaṭṭa, a man of ripe and extensive scholarship, who made Sivāji a kṣa-

Rākāgama by Gāgā-bhaṭṭa.

triya and directed his coronation in 1674. The commentary is called Rākāgama, the Advent of the Full Moon.

Vaidya-nātha's commentary.

A third commentary is by Vaidya-nātha Pāyaguṇḍe, a Marāṭhā Brahmin of Benares, and a disciple of Nagojī Bhaṭṭa. Like his preceptor, Nāgojī, Vaidya-ñātha wrote commentaries on a varieties of Śāstras, but generally on the 2nd or 3rd remove. He is to be distinguished from Vaidyanātha Tat-sat. The Tat-sat family hailed from Vidyā-nagara after the fall of that empire. The Pāyaguṇḍes are one of the six Marāṭha Brahmin families who settled at Benares 500 years ago.

Ekāvalī of Vidyā-dhara.

Condition of Sanskrit culture after the Muhammadan conquest.

The Muhammadan invasion of Northern India at the end of the 12th and in the beginning of the 13th century swept away Sanskrit culture from Āryāvarta, the home of Sanskrit learning. For two centuries, the 13th and the 14th, the history of literature (Sanskrit or Bengali) was a blank in Bengal. I have not seen many Sanskrit and Bengali MSS. even *copied* during these two centuries. But, it flourished for a century more in the Deccan, and for many centuries in Southern India. The Yādavas of Deva-giri and the Kākateyas of Oḍangala kept up the flame of Sanskrit learning burning in the Deccan. The Yādavas patronised grammar, smṛti, vaidyaka, and jyotiṣa, while the Kākateyas patronised dramas and poetry. The secluded position of Orissa, guarded by the sea on one side and an impenetrable jungle on the other, and open to invasion only through Bengal in the north,—kept

up the study of several branches of Sanskrit literature and Hindu culture generally till the end of the 16th century. One of the earliest fruits of their literary activity is the Ekāvalī by Vidyādhara.

Ekā valı—written in the wake of Kāvya-prakāśa.

The work Ekāvalī which has been edited with great care by Prof. K. P. Trivedī, generally follows in the wake of Mammaṭa's Kāvya-prakāśa. That has 10 Ullāsas and this 10 Unmeṣas. But it is written in a simpler language and Prof. Trivedī thinks that "it may be read with advantage by the students who wish to master the harder work of Mammaṭa". Like Kāvya-prakāṣa, it has its kārikās, vṛttis, and udāharaṇas. The udāharaṇas are, however, all composed by the author himself in praise of Nara-siṃha, king of Utkala or Kaliṅga.

Vidyā-dhara's Keli-rahasya.

Vidyā-dhara wrote another work, called Keli-rahasya, a copy of which is in the library of the Asiatic Society of Bengal. It is a work on love, and an abridgment of a larger work called Rati-rahasya.

Ekāvalī takes a good deal of space in dealing with the utility of maṅgalācaraṇa. Then, it deals with the advantages derived from writing poetry. In this portion, Vidyā-dhara follows in the wake of Kāvya-prakāśa. Then it paraphrases and explains the opening verses of the Dhvani-kāra, and ends the first unmeṣa like that master-work with the following words:—"Tasmāt asti dhvaniḥ. Ayaṃ ca vastvalaṃkāra-rasādi-rūpatayā bhavan na traividhyamativartate. Vastu-dhvanir alaṃkāra-dhvaniḥ rasādidhvaniś ceti."

In the second Unmeṣa, Vidyā-dhara deals with the three functions of words and their meanings. The third Unmeṣa deals with dhvani. In these two Unmeṣas he paraphrases and explains Kāvya-prakāśa.

The fourth Unmeṣa is taken up with the subordinate position of dhvani. The author does not seem to accept ordinary verses without dhvani as kāvya. In the fifth Unmeṣa, he treats of the guṇas and rītis. According to his ideas, there are only three guṇas and three rītis and he thinks that the other guṇas and rītis are included in these.

In the sixth Unmeṣa, he treats of the doṣas and the remaining two Unmeṣas are devoted to the enumeration of different figures of speech.

The whole work is a clear exposition of the dhvani theory. It says:—

Dhvani-pradhānaṃ kāvyaṃ tu kāntā-saṃmitam īritam ı
Śabdārthau guṇatām nītvā vyañjana-pravaṇaṃ yataḥ ॥ I. 6.

Eṣa Vidyā-dharas teṣu kāntā-saṃmita-lakṣaṇam ı
Karomi Nara-siṃhasya cāṭu-ślokān udāharan ॥ I. 7.

Though it does not take any note of dramas and dramaturgy and does not much concern itself with the classification of pravandhas in Mahā-kāvyas, etc., it goes over the whole field of rhetoric and poetics; and the value of the work has been greatly enhanced by Prof. Trivedī's notes, especially by his appendices.

Malli-nātha's Commentary.

The work had the advantage of being commented on by the well-known commentator Malli-nātha, who is generally placed at the end of the 14th century. I need not expatiate here on his various commentaries,

as they have been given in Prof. Tri-vedī's introduction to Ekāvalī, P. xxiv. Malli-nātha not only commented on poetry and works on rhetoric, but also on Tantra-vārtika of Kumārila in mīmāṃsā; wrote the Praśasta-pāda-bhāṣya-ṭīkā on vaiśeṣīka and the Tārkika-rakṣā-ṭīkā. He also wrote a work entitled Raghu-vīra-carita, fragments of which have been discovered, but not the whole.

One of the reasons why I have placed Ekāvalī earlier than Pratāpa-rudrīya is that Malli-nātha commented on the Ekāvalī, while his son, on the Pratāpa-rudrīya.

Date of Vidyā-dhara.

Ekāvalī by Vidyā-dhara has been placed at the end of the 13th and in the beginning of the 14th century by Prof. K. P. Trivedī and Sir R. G. Bhandarkar, and following them also, by Dr. S. K. De. But they have assumed that the references to Hāmvīra in pp. 176, 177 and Hāmvīra-mada-mardana in pp. 257 and 260 of the B.S.S. Edtn. are to Vīra Hāmvīra, the Cauhān Prince of Rintāmbore, who is a hero of the Diṅgala poetry in Rājputāna; but whose impregnable fort was taken away from him by Ālā-ud-din Khilji about the year 1303 A.D. I do not think that they are justified in making this assumption. Orissa on the sea-coast and Rintāmbore in the heart of Rājputāna can have no intercourse,—hostile or otherwise,—in those remote ages of difficult communication. It is said that Hāmvīra's biographer, Naya-candra Sūri, speaks of him as having attempted the conquest of the southern countries. That may mean, from Rintāmbore, the conquest of Hāḍā-vatī and other small States in Mālava and Gujarat, but, can in no way mean Kaliṅga or Orissa.

Explanation of the word Hām-vīra.

The word Hāmvīra is the Sanskritised form of Āmir, *i.e.*, any Muhammadān chief. There is a work entitled Hāmvīra-mada-mardana, published in the Gaekwad Oriental Series, No. X, where Hāmvīra means Sāhāb-ud-din Ghori who was defeated by Vīra Dhavala of Dholkā in 1176 A.D. The word Hāmvīra in the inscriptions of the 11th century in Central India meant Māhmud of Ghazni. So the reference to Hāmvīra in Ekāvalī means the Muhammadān Chiefs of Bengal with whom the kings of Orissa often came in hostile contact;—notably Nara-siṃha-deva I, about whom it is said in the inscription of Nara-siṃha-deva IV, published in J.A.S.B., 1895, p. 229 in verse 84:—

Rāḍhā-Varendra-yavanī-nayanāñjanāśru-
Pūreṇa dūra-viniveśita-kālima-śrīḥ ।
Tad vipralambha-karaṇādbhuta-nistaraṅgā
Gaṅgāpi nūnam amunā Yamunādhunābhūt ॥

It means that the Muhammadān ladies of Northern and Western Bengal shed so much tears, black with the collyrium paint of their eyes, that the Ganges became black and waveless like the Jumna.

Nara-siṃha-deva I was a great king He erected the temple of Konarak (verse 86). He sat in a room made of spotless ivory. There are many indications in the Ekāvalī which show that the king panegyrised in it had much to do with the Muhammadāns of Bengal. Vaṅga is mentioned in p. 203, Yavanāvani-ballabha, in p. 202, and Śakādhīśvara, in p. 226.

Nara-siṃha—his patron.

The duration of the reign of Nara-siṃha-deva I is 33 years, *i.e.*, from 1227 to 1260 A.D. So, Vidyā-dhara flourished in the

Classification and subdivision of the exciting causes (uddīpana vibhāvas).

Then come the exciting causes. They are of four kinds,—excellence, action, ornaments, and accessories. Excellence consists of youth, handsome feature, effulgence, beauty, charms, softness, and so on. In this way there are subdivisions of actions and ornaments. The accessories are the moonshine, shower-bath, the moon-rise, the cooing of the cuckoo, flowering-trees, breeze, bowers, underground rooms, tanks, the sound of clouds, palaces, songs, sports, rivers, and others. It would be tedious to enter into all the minute distinctions of the various subdivisions of anu-bhābas. But it is interesting to note that among the accessories are included the rītis, vṛttis, and pravṛttis. The rītis are of three kinds,—soft, hard, and mixed. The author rejects the other rītis,—many of which have been treated of by Bhoja. Siṅga Bhūpati says, they are like nuts (*gaḍu*) and should be rejected.

Origin of the dramatic vṛttis.

The dramatic vṛttis according to him are four and not more. He derives their origin from the fight of Viṣṇu with Madhu and Kaiṭabha in the Primordial water. Siṅga does not admit of the mixed vṛttis; for mixture, according to him, is impossible.

The pra-vṛttis.

The pra-vṛttis relate to three things;—language, action, and dress and they are different in different countries. Bharata has elaborate sections on all these but Siṅga Bhūpāla finishes them in four verses. In the classification of languages he strictly follows Bharata. But says Siṅga that he does not define these languages, because such definitions are foreign to a dramaturgical work.

After finishing the anu-bhāvas, the royal author deals with the sāttvika bhāvas or those emotions of mind which involuntarily produces external expressions. He says, they are to all practical purposes, anu-bhāvas. But they help to produce sattva (pure feeling) therefore they are called sāttvika. They have a dual character—both *a* sāttvika and *an* anu-bhāva.

The sāttvika bhāvas.

The 2nd vilāsa deals with transitory emotions (vyabhicāri-bhāvas); they are 33 in number. Many scholars, such as the author of the Bhāva-prakāśana, say, there are other bhāvas also, but Śiṅga says that they should be included in those 33.

Contents of Chap. II—the Transitory Emotions.

Then come the parmanent emotions (sthāyi-bhāvas) and rasas. The royal author does not believe in saṃśliṣṭi saṃkara where the rasas have equal prominence; for he says, there cannot be equal prominence; one must be subordinate to the other;—and in that case there will be an aṅgāṅgi-bhāva saṃkara.

And the permanent Emotions.

The 3rd vilāsa treats of the ten kinds of dramas. The nāṭaka is taken as the model and the others are modifications of it. The drama is elaborately treated. The Prologues and Epilogues are expatiated on. The acts are minutely described and defined. The links of the story of the plot and of the drama are explained in their fulness. The dramatic proprieties are then given in detail.

The 3rd Chap. deals exclusively with the Nāṭakas and their modifications.

Peculiar feature of Sïnga Bhūpāla's criticism.

One feature of Siṅga Bhūpāla's treatment of these things is remarkable. He is not satisfied like other rhetoricians by extracting only one verse or one passage as an example. He quotes a whole section and shows by analysis, how they are appropriate and to the purpose. He often names books as examples. He seems to have been endowed with the faculty of higher criticism of drama like our friend Kuntala and perhaps also like the author of Bhāva-prakāśana. He generally follows Bharata in all things, but modifies Bharata's details a good deal. Bharata does not speak of rītis, the royal author takes the idea of them from Daṇḍin and like him describes the guṇas along with rītis or mārgas.

MM. Gaṇa-pati Śāstrī in his preface to the Rasārṇava-sudhākara says. "The work presents in a clear and detailed form in three chapters the canons of dramaturgy which are briefly treated in the Daśa-rūpaka in four chapters, and among the extant treatises on dramaturgy, I think, there is no work so comprehensive and at the same time so simple as this."

Characteristic of the work.

Siṅga Bhūpāla does not seem to be the author of the work. Some Paṇḍita seems to have written the work for the glorification of the king. The Rasārṇava-sudhākara is a work on the same line as the Ekāvalī and the Pratāpa-rūdriya, —written for eulogising the patrons of the authors. But at this particular instance, Siṅga Bhūpāla seems to have given some directions to the author. In the work a good deal of information is given about the king and his ancestors.

The Recalla family and Siṅga's ancestors.

There was a family named Recalla which was Śūdra born from the feet of Viṣṇu and so uterine brother of Gaṅgā.

In this family was born one Dācaya Nāyaka whose wife was Vocamāmbā born of the Lotus family. Dācaya Nāyaka won a victory over the Pāṇḍyas. He had three sons:—(1) Śiṅga Prabhu (2) Vennama Nāyaka, and (3) Reca Mahī-pati. The 3rd Reca Mahī-pati had a son named Nāgaya Nāyaka who by his prowess acquired the epithets of Kaṭhāri Rāya and Rāhutta Rāya. For further particulars of the ancestry of Śiṅga Bhūpāla see Śeṣa-giri Śāstrī's Report I, No. 22.

The first Śiṅga Prabhu established a number of Brāhmaṇas at Ileśvara, near Kṛṣṇaleśvara. He had two sons,—Ananta and Mādhava. The second was the progenitor of the chiefs of Veda-giri. The first, Ananta, also called Annapota, constructed a staircase for climbing up the Śrī-parvata by conciliating the brāhmaṇas with profuse largesses. His queen was Annamāmbā by whom he had two sons,—one, the lord of Deva-giri and the other, Śiṅga Bhūpāla. Śiṅga had six sons of whom only three are mentioned:—(1) Yannapota, (2) Ballabha Rāya, and (3) Dācaya Bibhu. The hereditary capital of the family was at Rājācala. Śiṅga was the lord of all the lands lying between the Vindhyas and the Śrī-parvata.

In the last but one verse in the 2nd vilāsa, Śiṅga Bhūpāla is described as the conqueror of the Gāṅgeyas, *i.e.*, Gaṅgas of Orissa.

Date of Śinga Bhūpāla.

Professor Śeṣa-giri Śāstrī in his Report on the search of Sanskrit and Tamil Manuscripts in 1896–'97, gives Śiṅga Bhūpāla the name of Śiṅgama Nāyaka and fixes his date in 1330 A.D., on the authority of a biographical sketch of the rājās of Veṅkaṭa-giri. He came, therefore, about 30 years later than Pratapa-rudra of Oḍaṅgala. He was perhaps a tri-

butary of the Kākateyas of Andhra, but escaped molestation from the generals of Ālā-ud-din on account of the inaccessibility of his territory.

Nāṭaka-paribhāṣā. (I.O. Catal. 1201.)

Nāṭaka-paribhāṣā, or an explanation of the technical terms of dramaturgy, written by Śiṅga Mahī-pati,—perhaps the same as Śiṅga Bhūpāla to whom the Rasārṇava-sudhākara is attributed,—is a short work wholly in śloka metre. The royal author hopes that this will be helpful in writing dramas. He has used the works of previous authors in composing this work. The author speaks of two languages, *viz.*, Sanskrit and Prakrit, and is of opinion that the fourteen Vibhāṣās are useless in a drama because they want refinement.

Pratāpa-rudrīya by Vidyānātha.

Pratapa-rudrīya also written in the wake of Kāvya-prakāśa.

This is a work on poetics by Vidyā-nātha, patronised by the 7th King of the Kākateya dynasty named Pratāpa-rudra. It goes over the same ground as Mammaṭa's Kāvya-prakāśa, but, often makes incursions on grounds not traversed in that great work. For instance, in the 1st prakaraṇa, Vidyā-nātha speaks of the classification of the heroes and heroines. In the 2nd prakaraṇa, he deals with the divisions of poems; in the 3rd, of drama and dramaturgy. Like Ekāvalī it sings the praise of Pratāpa-rudra in all the examples throughout the work; and it does more. In the 3rd prakaraṇa it gives a model drama, describing his conquests and his coronation. Many of the Śabdālaṅkāras of Bhoja have been treated of in the 2nd prakaraṇa of this work, among the guṇas, and some among the characteristics of Kāvya, such as, rīti, vṛtti, śayyā, and pāka. The special feature of the work is that all the examples are the original

composition of the author and they are all in praise of the patron, Pratāpa-rudra. From this fact, the work is generally called Pratāpa-rudra-yaśo-bhūṣaṇa or simply Pratāpa-rudrīya, though in Prakaraṇa I, 3, the author seems to have named his work Kāvyālaṅkāra-saṃgraha. In the 3rd or Nāṭakā prakaraṇa, there is a model drama written by the author himself on the coronation of Pratāpa-rudra entitled—Pratāpa-rudra-kalyāṇa, and divided into five acts:—I. Kalyāṇa-svapna, II. Vijaya-yātrā-vilāsa, III. Vīra-rudra-vijaya, IV. Tvarita-mahotsava, V. Pratāpa-rudra-rājyābhiṣeka.

The dramatist sets this forth as a model drama and analyses its different parts and explains various technical dramatic terms. In this chapter he follows the Daśa-rūpa of Dhanañjaya and rarely ever speaks of Bharata. By the analysis, he has done a great service to scholars,—showing the different constituent parts of a drama as the acting proceeds. We know nothing about the author except the fact that he has composed this work on poetics.

His age.

His age is determined by the inscriptions of his patron Pratāpa-rudra, the 7th King of Oḍangala or Eka-śilā-śaila. These inscriptions range from 1298 to 1317 A.D., but his reign must have lasted several years both ways. Prof. Trivedi in a foot-note to page xxii of his introduction, says on the authority of MM. Gaṇa-pati Śāstrī that Pratāpa-rudra started an era, the initial year of which is 1277 A.D., and in every almanac in southern India the era is still noted. Pratāpa himself was a literary man, and a patron of letters. He was not only a warrior but a conqueror also. His inscriptions are found at Canjevaram, Trichinopoly, and Bezwada. Though the model

drama gives him credit for conquering even Kāśmīra, Nepāla, Khāndesa, Kāmboja, and so on,—nearly the whole of India,—most of these are purely conventional. Bengal was then a powerful kingdom under the eldest son of Gias-ud-din Balban. Ālā-ud-din Khilji was the master of the whole of Hindustan and sending armies for the conquest of the Deccan and southern India. In spite of his bravery and skill in war, Pratāpa-rudra after resisting several attempts of the Muhammadāns on his Kingdom had to succumb and to be carried as a prisoner to Delhi,—though his kingdom lasted for another 250 years.

Prof. K. P. Trivedī's edition of the work with Kumāra-svāmin's complete commentary and another incomplete commentary and with several appendices is a very creditable performance. Prof. Trivedī has done another very great service to scholars and the Alaṅkāra literature of India generally by publishing in one of these appendices the work of Bhāmaha.

Chronology of authors in the book.

Trivedī differs from Nara-siṃha Achariar in thinking that Bhāmaha preceded Daṇḍin. But Vidyā-nātha seems to think otherwise. For, though in his I, 2, he salutes Bhāmaha, in a seemingly chronological list of quotations in page 11,—he mentions Daṇḍin first, Bhāmaha second, Udbhaṭa third, Sāhitya-mīmāṃsā fourth, and Bhoja fifth.

Pratāpa-rudra commented upon by Kumāra-svāmin.

Pratāpa-rudra-yaśo-bhūṣaṇa has a commentary by Kumāra-svāmin who is said to be the son of the well-known commentator Malli-nātha. Kumāra quotes

three times his father Malli-nātha's Taralā commentary on the Ekāvalī. He also quotes from various other commentaries of his father. His commentary on Pratāpa-rudrīya is called the Ratnāpaṇa, *i.e.*, the Market of Jewels. He is generally placed at the end of the 14th century, or in the beginning of the 15th. His commentary is very useful as it quotes a large number of passages with references.

SĀHITYA-DARPAṆA BY VIŚVA-NĀTHA.

Definition of Kāvya in the Sāhitya-darpaṇa.

Sāhitya-darpaṇa by Viśva-nātha is the most remarkable work on Sanskrit rhetoric. He describes himself as the Sāndhi-vigrahika or minister of Peace and War of a king of Orissa. He also describes himself as the Mahāpātra or Finance minister and as proficient in eighteen languages. But the most interesting epithet, he assumes in the colophons, is Dhvani-prasthāpana-paramācārya, *i.e.*, he led the dhvani theory to its legitimate conclusions. He is an out and out supporter of the dhvani theory. He examines the definition of Kāvya of his predecessors and rejects them. He, even, criticises the definition of kāvya by the dhvani-kāra himself and rejects it. His own definition is simple, and very superior. It says, "Vākyaṃ rasātmakaṃ Kāvyam". Where there is no rasa, *i.e.*, no æsthetic enjoyment, there is no Kāvya. Even Mammaṭa could not rise to this height. To him a Kāvya is "Tad adoṣau śabdārthau saguṇāvanalaṃkṛtī punaḥ kvāpi". Mammaṭa seems to have been afraid of rejecting the definitions of his predecessors. Daṇḍin defines Kāvya as "Iṣṭartha-vyavacchinnā padāvalī", Bhāmaha, as "Śabdārthau Kāvyam," Vāmana, as "Rītirātmā Kāvyasya," and the Dhvani-kāra, as "Kāvyasya ātmā dhvaniḥ". The old idea of writing works for the discipline of com-

position, either in poetry or in prose, stuck to the Alaṅkāra-śastra almost to the end. But, Viśva-nātha with a true appreciation of poetry gave Kāvya a definition which is on all fours with poetics. In this definition, he takes no note of rhetoric or discipline of composition.

Chapter I.

The 1st pariccheda of Sāhitya-darpaṇa is a bold attempt to show what Poetics proper is; and Viśva-natha has done it with a spirit of reverence and not of defiance. He speaks of Mammaṭa as his upajīvya or sustainer, though he has not spared to criticise him.

Chapter II.

The 2nd pariccheda treats of vākya or sentence as the principal constituent element in a Kāvya, and not śabda and artha, *i.e.*, words and their meanin g, as in other rhetorical works. He treats of śabda and artha as subordinate to vākya.

Chapter III—taken up with rasa.

The 3rd pariccheda is taken up with rasa. In this chapter Viśva-nātha discards sāttvika bhāvas altogether. They are, according to his opinion, included in the anu-bhāvas. The bi-bhāvas and the anu-bhāvas help in the manifestation (vyakti) of rasa. Is it the same thing as light manifests things in a room? "No," says Viśva-nātha. "They are there already." The word manifestation here means just as milk is manifested in dadhi by assuming a new form. In the explanation of the two words 'saṃyogāt' and 'niṣpatti' in the Bharata-sūtra, Abhinava-gupta summarises four theories: (1) utpatti-vāda, (2) anumiti-vāda, (3) bhukti-vāda, and (4) vyakti-vāda,—the last propounded by Abhinava-gupta himself. Viśva-nātha does not take notice of the other theories, but

accepts the last and explains it. In this pariccheda, he not only explains rasa, but also gives the classification of heroes and heroines as a part of vi-bhāvas. He defines anu-bhāvas including the sāttvika bhāvas and the transitory bhāvas.

Chapter IV—classification of Poetry.

Viśva-nātha classifies Kāvya in the 4th pariccheda. He says that there are two sorts of Kāvyas : (1) in which dhvani prevails, and (2) in which dhvani plays a subordinate part. He altogether discards poems in which there is no dhvani.

Chapter V.

In the 5th pariccheda, for the enjoyment of æsthetic delight, Viśva-nātha discusses a 4th vṛtti or function of words, *viz.*, Rasanā by which rasa is enjoyed. But Viśva-nātha thinks it is not necessary, vyañjanā will do what is required.

Chapter VI—Dṛśya and Śrāvya. Different classes of poetry.

In the 6th pariccheda, Viśva-nātha classifies kāvya as (1) that to be seen, and (2) that to be heard. That to be seen is drama. Viśva-nātha has a new feature in the classification of dramas. Besides the ten rūpakas of Bharata and Dhanañjaya there are eighteen upa-rūpakas, while the Agni-purāṇa speaks of seventeen of them. The poems to be heard are either in prose or in verse. Poems in verse may again be one-verse, two-verse, three-verse, four-verse, or five-verse poetry. Then comes the Mahā-kāvya, divided into sargas, their number being 8 or more. The word sarga is not used in prākṛt but āśvāsa, skandhaka, and galitaka. The word Ākhyāna is used in epics by Ṛṣis. When the Mahā-kāvya is written in an Apabhraṃśa dialect, the sargas are called

Kaḍavakas. A Khaṇḍa-kāvya is only a fragment of a kāvya. Bundles of detached ślokas are called Koṣas. The prose is of 4 kinds : (1) free, (2) smelling versification, (3) having rise and fall, and (4) powdered. Examples :—(1) where there is no samāsa, (2) with fragments of verses, (3) with long samāsas, and (4) with short samāsas. Prose-poems are classified as ākhyāyikās and kathās ; and mixed poems are called Campū, Virud, and Karambhaka where there is more dialects than one. Viśva-nātha himself had a work named Praśasti-ratnāvalī in which there were 16 dialects. (VI 531.)

Chapter VII—treats of defects.

The 7th pariccheda deals with defects (doṣa) of (1) words, of (2) constituent parts of words, of (3) sentences, of (4) meanings, and of (5) rasa. At the end of the pariccheda Viśva-nātha speaks of the instances in which a doṣa may turn into a guṇa. In this section he treats of the poetic licenses.

Chapter VIII.

The guṇas are enumerated in the 8th pariccheda. They are three in number, *viz.*, sweetness, spiritedness, and perspicuity. The ten guṇas of other rhetoricians are included in these three. The writer does not acknowledge the excellences of meaning.

Chapter IX.

In the 9th pariccheda, Viśva-nātha treats of rīti, or the method of putting words together. They are according to him four: (1) Vaidarbhī, (2) Gauḍī, (3) Pāñcālī, and (4) Lāṭikā. Previous rhetoricians never laid down any principle by which to distinguish between figures of speech pertaining to words and those pertaining to meaning. But Viśva-nātha lays

down that where the figure remains unchanged when the words are changed, the figure pertains to the meaning of words; and where it cannot stand the change, it pertains to the words themselves.

His father.

It is curious that even a bold thinker like Viśva-nātha has included the pictorial verses or poems among figures of speech. But he rejects Prahelikās and duṣkaras.

At the end of the work Viśva-nātha says that his father's name was Candra-śekhara. His father, he has described in another place, as sāndhi-vigrahika, and as mahāpātra. He was regarded as proficient in 14 languages and a Maha-kavīśvara.

His ancestor, Nārāyana.

Fifth in ascension from him was Nārāyaṇa. He was a connoisseur of poetry and regarded as an authority by connoisseurs. He was a bolder thinker than Viśva-nātha. He said that strikingness is the essence of rasa, and, therefore, adbhuta is the only rasa.

Date of Viśva-nāthā.

The time of Viśva-nātha is very difficult to find out. In a verse written by his father Candra-śekhara, the author praises one Bhānu-deva of Orissa whose queen was Umā (cf. Umā-nāmnī mahā-devī tad-vallabha Bhānu-deva-nṛpati—etc., vṛtti on II. 26). We have got the names of queens of the kings of Orissa down to Nara-siṃha-deva IV in 1385, but there we find no queen of that name. That, however, is no reason to think that she did not exist. The Oriyā kings often had many wives. The poet Candra-śekhara may not have named the queen who

had been the mother of the next king as do the inscriptions published in J.A.S.B., 1895–96.

Internal evidences.

Viśva-nātha's date, I think, should be fixed at the beginning of the 14th century for the following among other reasons:—

(1) He speaks of Ālā-ud-din Khilji in a way which none but a contemporary can do. A treaty with Ālā-ud-din means ruin and a war means extinction. There can, therefore, be no war or no treaty with him. So Viśva-natha says in his vṛtti that cession of territory or gift of money is the only means of dealing with him.

(2) There is a MS. of the Sahitya-darpaṇa in Kāśmīra, mentioned in Stein's catalogue, said to have been copied in Saṃ 1440 = 1384 A.D. That requires that the work should be written by the beginning of the 14th century.

(3) His father Candra-śekhara speaks of King Bhānu-deva whose queen was Umā. As there is no queen of that name given in the inscriptions, we cannot assume that King Bhānu-deva had no queen of that name; for the Oriyā kings generally married many wives.

(4) In the beginning of the 15th century, Mallinātha's son, Kumāra-svāmin quotes Sāhitya-darpaṇa twice in his commentary on the Pratāpa-rudra-yaśo-bhūṣaṇa, pp. 245 and 248, B.S.S.

(5) His father Candra-śekhara in praising Bhānu-deva, may have written that verse in that

king's time, *i.e.*, 1261–1278 A.D. In that case, Viśva-nātha would come either in the reign of Nara-siṃha II or Bhānu-deva II. He thus becomes a contemporary of Ālā-ud-din Khilji and there remains no difficulty of his work being copied in 1384 A.D.

(6) In his commentary on the Kāvya-prakāśa, in which Sāhitya-darpaṇa is quoted, Viśva-nātha refers to a Nara-siṃha-vijaya-kāvya by himself (S. K. De, Vol. I, p. 237). His father speaks of Bhānu-deva and his queen. So Viśva-nātha's Nara-siṃha must be Bhānu's son who is said to be Kavi-priya in the inscriptions,—the second king of that name.

Caṇḍī-dāsa.

There is a Caṇḍī-dāsa who is credited with mooting a new idea of Khaṇḍa-rasa and is described by Viśva-nātha as the younger brother of his grand-father at the end of the 7th pariccheda of Sāhitya-darpaṇa. Some say that this is the Caṇḍī-dāsa, the lyric poet of Bengal, which is absurd; some again say that he is the commentator of Kāvya-prakāśa and his commentary is called the °Dīpikā. This may or may not be, for there is a Caṇḍī dāsa, a Mukherji, who in the 15th century wrote a commentary on Kāvyaprakāśa. He was the head of a Pundit family, eleven generations of which are recorded in the Grammar Section of this catalogue dealing with the grammatical school of Saṃkṣipta-sāra. He was represented at a great assembly of the Brahmins of his denomination near Kālnā in 1482 A.D. where he was included in the endogamous group called the Vaṅga-mela.

Dharma-datta.

In the Sāhitya-darpaṇa we find, a Dharma-datta quoting with admiration a dictum of Nārāyaṇa, the great-great-grandfather of Viśva-nātha on adbhuta rasa. Dr. De says that Dharma-datta was vanquished by Nārāyaṇa in the court of Narasiṃha-deva II (?). It is strange, however, that Dharma-datta should turn into a great admirer of his opponent.

Rāma-carana Tarka-vāgīśa,—commentator of Viśva-nāthā.

Of the four commentators of the Sāhitya-darpaṇa the most popular is Rāma-caraṇa Tarka-vāgīśa, who wrote in the year 1701 A.D. He was a Chatterji and his home was at Rāya-bāṭī, thānā Rāyanā, in the Burdwan district. Sixth from his brother, Kālī-caraṇa, was Prema-cǎd Tarka-vāgīśa, the well-known professor of rhetoric in the Sanskrit College, Calcutta.

RASĀRṆAVA BY PRAKĀŚA-VARṢA.

Prakāśa-varṣa's Rasārṇava has been recently published in The Indian Historical Quarterly as a Supplement. The editor V. Veṅkata-rama Śarmā thinks, Intro. page X, "it is possible to say that Bhāmaha and Daṇḍin are dependent on Prakāśa-varṣa and hence Prakāśa-varṣa must have flourished before Bhāmaha and Daṇḍin and after Bāṇa Bhaṭṭa, *i.e.*, between 650 A.D. and 750 A.D." Śarmā has taken pains to show that many of the ideas of these two authors are similar to those of Prakāśa-varṣa. But that does not show dependence nor posteriority in time. The śabdālaṅkaras of Bhoja seem to have been exploited by Prakāśa-varṣa in his work. Dr. De says that Prakāśa is later than Bhoja. He thinks that "this work (Rasārṇava) also shows influence of Bhoja (Śṛṅgāra-prakāṣa). It is a recent composition."

Bulletin of the school of Oriental Studies, Vol. IV, Part II, p. 283.

Śarmā is right in thinking that Prakāśa is later than Bāṇa-Bhaṭṭa because Prakāśa directly mentions Bāṇa (III. 87). But he is not right in thinking that he is earlier than Bhāmaha. He quotes directly from Mahābhāmaha, *i.e.*, a larger recension of Bhāmaha. Just as Manu, Vṛddha-manu and Vṛhan-manu are different recensions of Manu, so are Bhāmaha and Mahābhamaha different recensions of Bhāmaha's work. If Prakāśa quotes from Mahā-bhāmaha he quotes a later work than Bhāmaha's original work and so he must be much later than Bhāmah than if he had simply quoted Bhāmaha. Is Śarmā justified in inferring the existence of two Bhāmahas from the facts detailed by him? As regards the priority of Daṇḍin to Bhāmaha I have already said my say in the earlier part of this preface. I think with Dr. De that Prakāśa is a later writer.

DEVENDRA OR DEVEŚVARA.

Kavi-kalpa-latā.

Kavi-kalpa-latā by Deveśvara, son of Vāgbhaṭa, minister to a king of Mālava, is a work on the training of poets. The work is a latā or creeper and it has four bunches of flowers, (stavakas),—containing four, five, six and seven flowers respectively. (See our Catal. Nos. 4794–4798A.)

(1) Śabda,	(2) Śleṣa,	(3) Kathā,	(4) Artha.
(a) Practice of versification.	(a) Description of things.	(a) The Attention of Kings.	(a) The subject matter.
(b) Ordinary words.	(b) Colouring.	(b) Hymn to the Gaṅgā.	(b) Strikingness.
(c) Arrangements of letters.	(c) Miscellaneous.	(c) Name of God.	(c) Diagrams.
	(d) Numbering.		(d) Simile.

(1) Šabda,	(2) Šleṣa,	(3) Kathā,	(4) Artha.
(*d*) Alliteration	(*e*) Usage.	(*d*) Conversation with Brahmins. (*e*) Description of tanks, etc. (*f*) Defiance to the opponents.	(*e*) Metaphor. (*f*) Solution of riddles. (*g*) Riddles.

This is not a subject proper to rhetoric or poetics; but the Sanskrit rhetoricians from very ancient times include this Kavi-šikṣā, into their šāstra, and later, it has become a branch of the šāstra with several ramifications.

Amara-candra and Ari-siṃha.

Dr. De says that Deveśvara has pilfered and plagiarised from the works of Amara-candra and Ari-siṃha. Their joint work is named Kāvya-kalpa-latā or Kavitā-rahasya. Ari-siṃha's father wrote a poem in honour of Vāstu-pāla about the year 1242.

Date of Deveśvara.

Dr. De thinks that Deveśvara was a contemporary of Hāmvīra Cauhāna, prince of Rintambore from whose hands Ālā-ud-din wrested that impregnable fort at the end of the 13th century A.D.,—because in a riddle Deveśvara praises Hāmvīra-mahī-mahendra. I have shown before, the futility of identifying every Hāmvīra with the Hāmvīra of Rintambore, for Hāmvīra in Sanskrit in those days meant a Muhammadan chief.

Date.

Deveśvara described himself as son of Vāgbhaṭa, a minister of Mālavendra, and we know from history that Mālava was annexed to Gujarāṭa in the middle of the 13th century, and Gujarāṭa was annexed to the empire of Ālā-ud-din in the very beginning of the 14th century. Where could a Māla-

vendra be at that period ? I would therefore propose that Deveśvara was the son of Vāgbhaṭa, minister to a King of Mālava belonging to the Khilji dynasty at the end of the 14th century. These Khilji kings used to employ Hindus as ministers. I have shown in the Grammar portion of this preface that Puñja-rāja, the grammarian, was employed as a minister by one of the Khilji kings of Mālava, named Gias-ud-din Khilji. He is not Gias-ud-din Tughlak as I have said in Catal. No. 4439.

Appaya Dīkṣita.

Citra-mīmāṃsā.

Appaya Dīkṣita's Kuvalayānanda has already been dealt with in connection with Jayadeva's Candrāloka. He wrote many other works; one of which, Citra-mīmāṃsā was for a long time regarded as anonymous. It has now been settled that it is by him. It is a work most likely left incomplete by the author. It has no claim to originality. The author admits two classes of Kāvyas,—dhvani and guṇībhūta-vyaṅga, and rejects the third, *viz.*, Citra of Kāvya-prakāśa. As in Kuvalayānanda, in this, too, alaṅkāras are more fully dealt with. (Catal. Nos. 4874–4877.) It has a commentary by Bāla-kṛṣṇa Pāya-guṇḍe (4878).

Lakṣya-lakṣaṇa-saṃgraha.

Another work by the same author is Lakṣya-lakṣaṇa-saṃgraha. It is a short work dealing with lakṣaṇā. The contents have been mostly taken from Candrāloka; a few new ślokas have been composed. The object of the work is to help young beginners in understanding rightly the Alaṅkāra śastra. (Our Catal. No. 4888.)

Vṛtti-vārtikam.

Our Catalogue has another work by the same author. The work is called Vṛtti-vārtika and is an argumentative work on the three-

fold imports of words, abhidhā, lakṣaṇā and vyañjanā,—as accepted in Kāvya-saraṇi and by rhetoricians. But there are points in which the ancients are not clear, and here our author wants to make them clear. Our Nos. 4897 and 4898 both contain two chapters only, but Aufrecht speaks of a third chapter on vyakti.

Citra-mīmāṃsā-khaṇḍana.

In all these works there is very little of originality. But their clear exposition and lucidity in expression made them very popular and also evoked a good deal of hostile criticism. Jagan-nātha Paṇḍita-rāja condemns the author as a slavish imitator of Rucaka and Jaya-deva. Jagan-nātha himself wrote a work named Citra-mīmāṃsā-khaṇḍana. The Kuvalayānanda had also many hostile criticisms.

Kuvalayānanda-khaṇḍana.

Bhīma-sena wrote a work named Kuvalayānanda-khaṇḍanaṃ or Alaṅkāra-sāra-sthiti, (Catal. No. 4895), in which he finds fault with some of the new alaṅkāras invented by Appaya and some old alaṅkāras as explained by him. Bhīma-sena flourished in Jodhpur during the reign of Ajita-siṃha, the son of Yaśovanta-siṃha who died in Kabul about the year 1680 A.D. Bhīma-sena in his commentary on Kāvya-prakāśa also had his flings at Appaya Dīkṣita.

Our Catal. No. 4896 says that some paṇḍitas misled by their respect for Kuvalayānanda do not see things properly though there is the Kāvya-prakāśa to guide them in the proper way. Therefore, a criticism of that work has become necessary, and the number of alaṅkāras should be put down at 61. At the end, the work says that the

number 61 has been accepted by Deva-nātha Tarka-pañcānana, Mahā-mahopādhyāya Govinda and Jaya-rama Nyāya-pañcānana. Rājendra-lāla in his L. 1447 calls this work Eka-ṣaṣṭhyalaṅkāra-prakāśa. In this Catalogue it is registered as Kuvalayananda-khaṇḍana.

Commentators on Appaya's works.

These hostile criticisms had their retort. Nila-kaṇṭha, a relative of Appaya, attempted a defence of his works and wrote Citra-mīmāṃsā-doṣa-dhikkāra. Appaya, however, was very fortunate in his commentators. Men like Nāgoji Bhaṭṭa, Vaidya-nātha Tat-sat, Āśā-dhara and Gaṅgā-dhara Bājapeyin were commentators of Kuvalayānanda; and Dharānanda of Bharata-pūra commented upon the Citra-mīmāṃsā.

Appaya's date.

According to Mahā-liṅga Śāstrī, Appaya flourished between the years 1520–1539 A.D. (See Mahā-liṅga Śāstrī's article, "More about the age and life of Śrīmad Appaya Dīkṣita", J.O.R., vol. III, part I.)

Alankāras by the Caitanya sect.

Rūpa Gosvāmin and Jīva Gosvāmin.

The Caitanya sect in Bengal cultivated the alaṅkāra śāstra in many of its phases. Rūpa Gosvāmin wrote Nāṭaka-candrikā, a work on dramaturgy (4934A), and Ujjvala-nīla-maṇi (4904A), a work on rasa which again has a commentary by his nephew, Jīva Gosvāmin.

Kavi-karna-pūra and his works.

But the great work embracing all the topics of alaṅkāra was written by Paramānanda Sena (better known by his title Kavi-karṇa-pūra), the son of Śivā-

nanda Sena of Kāñcrā-pārā 30 miles north of Calcutta, in the middle of the 16th century. Loka-nātha Cakra-vartin, wrote a commentary on this work. All the illustrations are the original composition of the author and they are all in praise of Kṛṣṇa. The name of the work is Alaṅkāra-kaustūbha. The word kaustūbha means a gem hanging from the neck; so the chapters are called kiraṇas or rays. The work is our No. 4870 and the commentary 4871 by Loka-nātha Cakravartin. Kavi-karṇa-pūra goes over many of the topics of Kāvya-prakāśa and has a chapter on rīti.

Kavi-karṇa-pūra was a voluminous writer. He has written dramas, epic poems and he traced the associates of Caitanya through many incarnations of Viṣṇu in his Gaura-gaṇoddeśa, *i.e.*, Traces of the associates of Gaura.

Nāṭaka-candrikā.

There is a commentary named °Dīdhiti-candrikā by Vṛndā-vana-candra Tarkālaṅkāra Cakravartin, son of Rādhā-caraṇa Kavīndra Cakravartin (I.O. 1195) who bows at the feet of Kavi-karṇa-pūra.

Alaṅkāra-kaustūbha. (I.O. 1196.)

Another work named Alaṅkāra-kaustūbha by Viśve-śvara, son of Lakṣmī-dhara Sūrī, is a modern work professing to give many phases of alaṅkāras. It treats of only arthālaṅkāra from a variety of works. It has an abstract entitled Alaṅkāra-muktāvalī for the use of beginners (Mad. 12792).

In his Nāṭaka-candrikā, Rūpa Gosvāmin accepts the idea of Bharata and Śiṅga-bhūpati and rejects those of Viśva-nātha Kavi-rāja as opposed to Bharata. This sect

staged many dramas and so they required a work on dramaturgy of some sort; and Rūpa gave them his Nāṭaka-candrikā. But he was a good scholar and followed Bharata though he arranged his book according to his own idea.

Alankāra-kaustūbha. (Mad. 12790)

There is another work entitled Alaṅkāra-kaustūbha by Kalyāṇa Subrahmaṇya Sūri which defines the alaṅkāras given in the Candrāloka and illustrates them by examples of his own composition.

Alaṅkāra-kaustūbha. (Mad. 12785)

There is another work of the same name (Mad. 12785) by Veṅkaṭācārya of Tirumala-bukka-paṭṭana. It says that the figures of speech, both pertaining to words and to their meanings together make the number 108. The writer belonged to the Śrī-śaila family. Śrī-nivāsa gave him the title of Tarkālaṅkāra-vāgīśvara, and encouraged him in writing this work.

Alaṃkāra-śekhara.

Alaṅkāra-śekhara by Keśava Miśra is the first work mentioned in the present Catalogue. The author was an expert in Nyāya and Vedānta. He wrote seven works on alaṅkāra but these were a hard nut to crack to those who did not know much of Hindu philosophy and, therefore, he was induced to write a work in easy and flowing language and that is Alaṃkāra-śekhara.

The author's patron was Māṇikya-candra who was an expert in kāvya and alaṃkāra. In order to advance the knowledge of the first principles of alaṅkāra he asked Keśava Miśra to write this book. Māṇikya-candra's father was Dharma-candra and grandfather Rāma-candra.

This Rāma-candra, in a terrible war, between a great and impetuous Sultan of Delhi and the rising king of Kabul, displayed feats of valour and killed millions of men. Shortly after, finding the earth polluted with putrid human bodies, and finding his enemies, by falling in war, gone to heaven, went himself there in order to conquer them once more. The war mentioned here is that between Ibrahim Lodi and Babar in 1526 A.D. and the death of Rāma-candra took place in 1528 A.D. The country in which Rāma-candra reigned is not given in this work, but it is known from the fifth Volume of Cunningham's Archæological Survey Report, Page 152, that he reigned at Jālandhara. His son Dharma-candra reigned there from 1528 to 1562 and came in contact with Akbar, who took the old rājā in his favour. Māṇikya-candra began to reign in 1563 and continued till 1571. This Māṇikya-candra was the patron of Keśava Miśra.

Keśava Miśra based his work on the sūtras of one whom he calls Bhagavān Sauddhodani. Perhaps he wants to say that these sūtras were by Lord Buddha himself. The sūtras are not written in sūtra but in kārikā form. There are altogether 108 kārikās. The work is called Alaṃkāra-śekhara or the Crown of Rhetoric. The crown has eight gems or ratnas :—

उपक्रमो दोषगुणाः अलङ्कारोऽथ वर्णकः ।
सम्प्रदायः कवेस्तस्य सामर्थ्यं अथ विभ्रमः ॥

from which issued twenty-three rays or marīcis, *viz.*,

चत्वारस्तु अलङ्कारे सम्प्रदाये मरीचयः ।
सामर्थ्ये द्वौ परस्मिन् तु पञ्चकेषु त्रयस्त्रयः ॥

This gives twenty-three maricis in all. But the Kāvyamālā edition records only twenty-two marīcis, because it omits to record the number 13 at the end of the

marīcis of the fourth Alamkāra-ratna, and so its number falls short by one.

The date and place of Alamkāra-sekhara being known, it is needless to examine the work to find the chronology. But the date and place of the kārikās, being unknown, require careful examination. They do not appear to be very old because they speak of three rītis, Gauḍī, Vaidarbhī and Māgadhī, three vṛttis, abhidhā, lakṣanā and vyañjanā. The rītis have their origin in Daṇḍin's work and the three vṛttis in the kārikās of the Dhvani-kāra, say, by the middle of the 9th century A.D. So, this Sauddhodani or Bhagavān Sauddhodani cannot be Lord Buddha, but a late writer who cannot be placed earlier than the 11th century A.D. The definition given of Kāvya is

"काव्यं रसादिमद्वाक्यं श्रुतं सुखविशेषकृत्"

which is a very late definition.

Kesava-Misra often refers to one Srī-pāda, perhaps, his own Guru. But the quotations are not from Sauddhodani's kārikās.

One new feature of this work is the direction given to poets in the matter of describing the charm of females and the valour of males. In later rhetorical works these topics are given under the head of Kavi-sikṣā. Though Sauddhodani defines Kāvya as "Rasādimad vākyam"—it is curious that he deals of rasas at the end of his work.

Rasa-gangādhara by Jagan-nātha.

Jagannātha's Pedigree.

The last great work on rhetoric and literary criticism is Rasa-gaṅgādhara by Jagannātha Paṇḍita-rāja, the Sanskrit tutor of Dārā Sheiko, the eldest son of Emperor Shāh-jehān of

Delhi. The family of the author hailed from the Andhra country and he may be regarded as the literary successor of Vidyā-nātha and Siṅga Bhūpāla. Jagan-nātha was the son of Peru Bhaṭṭa and Lakṣmī. Peru Bhaṭṭa received his education in Vedānta from Jñānendra Bhikṣu, in Nyāya and Vaiśeṣika from Mahendra, in Mīmāṃsā from Khaṇḍa-deva at Benares, and in Sanskrit grammar from Śeṣa Vīreśvara, son of Śeṣa Nṛ-siṃha who was the author of Prakriyā-prakāśa. Jagan-nātha was himself a very learned man. He wrote books in many branches of Sanskrit literature, notably in kāvya and alaṃkāra. His Samrāṭ-siddhānta is a comprehensive work on Astronomy. In Sanskrit poems, he praised Dārā Sheiko, Asaf Khān and Prāṇa-rāya of Kāma-rūpa. His works on grammar have been already spoken of.

Rasa-gangādhara.

His work on alaṃkāra is entitled Rasa-Gaṅgā-dhara. Rasa is compared to the Gaṅgā and the work to Mahā-deva who holds the Gaṅgā on his head or heads. Mahā-deva is said to have had four heads. His phallic emblem at Paśu-pati-nātha has four faces. In Nepāla, the majority of phallic emblems have four faces. The Śaiva priests of Paśu-pati hail from the Andhra country; where the four-faced emblem of Śiva is worshipped. All these faces are directed to the cardinal points—North, East, South and West, and from these mouths flowed the tantras belonging to the Uttarāmnāya, Pūrvāmnāya, Dakṣiṇāmnāya and Paścimāmnāya. The fifth face of Mahā-deva is said to have been snatched away by him from Brahmā and put on the top of his heads. From this mouth flowed the Ūrdhvāmnāya. The modern tāntrikas of Nepāla speak of another face below his chins, from which flowed the Adha-āmnāya, *i.e.*, the Buddhist tantras.

Jagan-nātha seems to have been a supporter of the tradition of the four faces of Śiva. He divides the Alaṃkāra-śāstra in four 'ānanas' or faces; they are: (1) Uttamottama, (2) Uttama, (3) Madhyama and (4) Adhama. (Kāvya-mālā Edition, p. 5.) As regards the fifth he says, "yadyapi yatrārtha-camatkṛti-sāmānya-śūnyā śabda-camatkṛtis-tat-pañcamam-adhamādhamam api kāvya-vidhāsu gaṇayitum ucitam" (ibid., p. 20) and "vastutaḥ kāvyatvābhāvena mahā-kavibhiḥ prācīna-paramparām anurundhānais tatra tatra kāvyeṣu nivaddham api nāsmābhir gaṇitam" (ibid., p. 20).

So Jagan-nātha did not believe in a fifth face of Gaṅgā-dhara and did not write a fifth chapter on adhamādhama kāvya.

The MSS. of Rasa-gaṅgā-dhara and of its commentary all end somewhere in the second 'ānana' of his work. The inference, therefore, is that he was not able to finish his work. Perhaps the fall of Dārā Sheiko and his followers ended the literary activity of our great author.

Jagan-nātha's Definition of Kāvya.

The definition of kāvya by Jagan-nātha seems to be an echo of Daṇḍin who defines it as "Iṣṭārtha-vyavacchinā padāvalī." Jagan-nātha defines kāvya as "Ramaṇīyārtha-pratipādakaḥ śabdaḥ kāvyam." He discards all other definitions, *e.g.*, "śabdārthau kāvyam," "vākyaṃ rasātmakaṃ kāvyam," etc., and he comes to the pithy conclusion—"kāvya-jīvitaṃ camat-kāritvaṃ cāvaśiṣṭa-meva." Jagan-nātha has one peculiarity. The examples he gives are all his own composition. Jagan-nātha is very hard on his own countryman Appaya Dīkṣita, whose Citra-mīmāṃsā he subjects to scathing criticism. Even in

this work on rhetoric he missed no chance of abusing and criticising Bhaṭṭoji Dīkṣita.

There is a commentary to the Rasa-gaṅgādhara by Nāgeśa Bhaṭṭa (I.O. Catal. 1204).

NAÑJA-RĀJA-YAŚO-BHŪṢAṆA BY NṚ-SIṂHA.

Nañja-rāja-yaśo-bhūṣaṇa.

Nañja-rāja was the Chief minister of Kṛṣṇa-rāja, King of Mahī-śūra (Mysore) in the middle of the 18th century, who usurped all the powers of the King and was the *de facto* ruler in his name. Nañja-rāja was the patron of Hydar Ali, who reduced him to the same condition as he did his king. Nañja-rāja was, however, a patron of letters, and Nṛ-siṃha kavi, son of Śiva-rāma, and Disciple of Yogānanda Yati, wrote a work on alaṅkāra every illustration of which is in praise of Nañja-rāja, his patron. It is written in imitation of the Pratāpa-rudra-yaśo-bhūṣaṇa by Vidyā-nātha. As Vidyā-nātha wrote a model drama entitled Pratāpa-rudra-kalyāṇa in four acts, to illustrate the principles and technical terms of dramaturgy, and threw it into the main work, so has Nṛ-siṃha written a new drama entitled Candra-kalā-kalyāṇa and has thrown it into the main work for the same purpose. The author Nṛ-siṃha wrote many dramas, and obtained the epithet Nava-Kali-dāsa. One of the epithets of Nañja-rāja was Nava-Bhoja-rāja. (See Prastāvanā to the new drama.) Nañja seems to have written a drama in Sanskrit entitled Saṅgita-Gaṅgā-dhara, and two poems in Kanarese entitled Hālāsya-carita and Śiva-bhakta-vilāsa. At the

(Margin notes: Nṛ-siṃha, the author. — Written in the wake of Pratāpa-rudra-yaśo-bhūṣana — Nañja's works.)

end of the work we hear of another poet Ālūra Tirūmala who had the epithet of Nava-Bhava-bhūti. He was a friend of Nṛ-siṃha and perhaps was an ornament of the court of Nañja-rāja. Nṛ-siṃha was the founder of a society of literary men and poets who were bold enough to write long pieces every day without assistance. His father was regarded as an incarnation of Śiva.

Pratāpa-rudra° and Nañja-rāja°.

The model drama in Pratāpa-rudra-yaśo-bhūṣaṇa had a meaning. The reigning queen saw in a dream the coronation of her daughter's son. She sent the young prince on a conquering tour. He came back victorious and was crowned, and Pratāpa-rudra was a powerful king who extended his dominion all round. The drama was suited to the occasion.

The story of the model drama.

But the suitability of the Candra-kalā-kalyāṇa is of a doubtful nature. Nañja-rāja went to a hunting expedition, saw a girl coming to worship in a temple, fell in love with her, luck brought them together but other circumstances intervened and they separated. Nañja-rāja was disconsolate and came back to his capital where he was greeted with the good news of the conquest of Kerala and of the discovery of a hoarded treasure and also of the capture of a foreign ship loaded with treasure at the mouth of the Kāverī. But the most welcome news that greeted him was an invitation from Ratnā-kara, King of Kuntala, to the svayaṃbara of his daughter who accepted Nañja-rāja as her husband and she turned to be the lady of the forest temple. At every turn of the drama, the author of the rhetorical work intervenes and explains the steps by which the plot develops. This way of treatment, though

it interferes with the enjoyment of the drama—is very useful to students of dramaturgy. The work has nothing original in it. But it surveys the whole range of the alaṅkāra śāstra, and gives summaries of rhetoric, poetics, dramaturgy and literary criticism. The treatment is brief but very lucid. The definition of Kāvya is very peculiar. It says that words and their meanings constitute Kāvya. But these words and their meanings should be joined together according to the convention of poets. This definition brings the function of words and the functions of their meanings into prominence and so come the three functions—abhidhā, lakṣaṇā and vyañjanā, *i.e.*, the direct and indirect functions and the reverberation. The vṛttis, rītis, śayyā and pāka come along with the treatment of words and their meanings.

The 3rd chapter treats of dhvani or reverberation and goes over the same ground as the 4th and 5th chapters of Kāvya-prakāśa.

Rasas and bhāvas have a separate treatment in the 4th vilāsa or chapter of this work.

The 5th chapter speaks of guṇas and doṣas, the 6th of dramas, and the 7th of the alaṇkāras.

The work is in the process of publication in the Gaekwad Oriental Series; but I have got the advance forms by courtesy of the General Editor.

Other works on Alaṅkāra noticed in our Catalogue.

Sahṛdaya-līlā.

Rucaka besides his Alaṅkāra-sarvasva wrote another work called Sahṛdaya-līlā (our Nos. 4853 and 4854). This work was

hitherto undescribed. Four elements constitute the superiority of men and women, *viz.*, (1) the handsomeness of the person, (2) ornaments, (3) life and, (4) surroundings; and there are four chapters in this work, called Ullekhas, treating of these four elements. Those who know the elements are called nāgarikas or fashionable people.

Alaṅkāra-ratnākara.

Alaṅkāra-ratnākara by Sobhā-kara-mitra is a work on rhetoric (Our No. 4855). Sobhā-kara was the son of Bhaṭṭa-trayī-svara. Bühler thinks that it is a work later than Vimarṣiṇi,—Jayaratha's commentary on Alaṅkāra-sarvasva. It has sūtras on figures of speech numbering 107. Yasaskara wrote the Devī-stotra for illustrating each of the sūtras of Sobhā-kara; and Ratna-kaṇṭha in the middle of the 17th century explained how a verse of the hymn explained a sūtra. The work containing the sūtras, the stuti verses and the udāharaṇa-samanvayas is called the "Alaṅkāra-ratnākarodāharaṇa-sannibaddhadevi-stotram." (Our No. 4856.)

Candra-kārikā.

Our Catal. No. 4857 entitled Candra-kārikā is a very interesting work; because the author was a Buddhist named Ratna-srī-jñāna who hailed from Ceylon. The MS. has been found in Nepāl. The author begins his work with an invocation to Sambuddha. He says that the meaning of a word may be either jāti or kriyā or dravya or guṇa or nāma. The author wrote the work at the earnest request of Deva-datta. If there is any merit in writing the book, let the whole world become Buddhas by that merit. He thinks that the knowledge of sabda and artha leads to the attainment of true knowledge, whether you desire terrestrial or celestial bliss.

Varna-ratnākara.

Varṇa-ratnākara by Jyotirīśvara Kavi-śekhara who lived in the reign of Hari-siṃha of Mithilā at the beginning of the 14th century, is also a remarkable book. It gives directions to the poets how persons and things are to be described. It is not in Sanskrit; it is in old Maithilī which can scarcely be distinguished from old Bengali both in language and in script. As the work is a ratnākara or ocean, it is divided into kallolas or waves. The author is credited with writing many works—one of which is Dhūrta-samāgama, written for the purpose of giving a grand ovation to Hari-siṃha for his victory over the Muhammadans. Another of his works is Pañca-sāyaka, a work on erotics.

Varṇa-ratnākara gives direction to the poets how a city is to be described, how a heroine is to be described, how a season is to be described, how a cremation ground is to be described, and so on. It gives the names of the traditional 84 wizards and an exhaustive enumeration of lower castes. (Our Catal. No. 4857A.)

Kāma-samūha.

Kāma-samūha is by Ananta who was the son of Tri-maṇḍana · belonging to the Bhā-malla family. (Our Catal. No. 4859A.) The object of the work is the same as that of the previous one, *viz.*, to give directions to poets how to describe the beauty of a woman in a poem. It describes situations in love, the youth of a lady, her hair, her eyes, her breasts and so on. The author says that he has churned the ocean of Kāma-śāstra to get this nectar of enjoyment. It was composed in the Saṃvat year 1514=1457 A.D. Tri-maṇḍana was a practising physician. He is called a Bhiṣaṅ-mukuṭālaṅkārahāra and Vaidya-vara. The date is here given as stated in the MS.—"Saṃvat pañcadaśe prāpte candra-veda-pravatsare."

Ananta describes himself as Nāgarābhyantara (in I.O. 1242), *i.e.*, he was a Nāgara Brāhmaṇa belonging to Nagara or Āṇanda-pura in Gujarāṭa, the Brāhmaṇas of which are divided as ābhyantara and vāhya, *i.e.*, inner and outer.

Kāvya-vilāsa.

Cirañjīva was the descendant of one of the five Brahmins brought to Bengal by Ādi-śūra. He is well-known to the paṇḍitas of Bengal as the writer of Vidvan-moda-taraṅgiṇī. He also wrote a work on rhetoric named Kāvya-vilāsa, described in our Nos. 4901 and 4902.

Cirañjīva belonged to the Kāśyapa gotra. His father could pay attention to hundred things at one and the same time. His name was Raghu-deva and for such concentration of mind he was called Śatāvadhāna. The author takes the definition of rasa from old writers, but the illustrations are his own. As the work is called Vilāsa, it has many bhaṅgīs.

Alaṅkāra-mañjarī.

Alaṅkāra-mañjarī, a short treatise on rhetoric, designed for those who have not much time to spend at it, is by Nirmala Bhaṭṭa, son of Vallabha Bhaṭṭa of Benares (Nos. 4903–4904). The work runs through 4 leaves and has 41 verses. It treats of alaṅkāras only—specially arthālaṅkāras.

Short works.

Alaṅkāra-saṃgraha (4905), Kāvya-candrikā by Rāmacandra Nyāya-vāgīśa (4906–4909), Kāvya-kaumudī (4910–4911), Anyokti-muktāvalī by Soma-nātha (4912), Bandha-kaumudi by Gopī-nātha (4915) are short modern works on rhetoric which have been described in the Catalogue.

Kavi-saraṇi-dīpikā.

Ratneśvara wrote Kavi-saraṇi-dīpikā. He was a quick versifier. He gives the names of five of his ancestors. He was pained to find well-dressed good men sitting dumb in assemblies. So he wanted to give them some instructions that they might be able to take part in the assemblies. His Dīpikā or Lamp has five Udyotas or Rays:—(1) Conjugational and Declensional, (2) Syntax, (3) Versification, (4) Gender, and (5) Poetry.

Sāhitya-ratnākara.

The author of Sāhitya-ratnākara is Dharma-saṃkhyāvat. As a ratnākara or ocean, it has many taraṅgas or waves. All the illustrative verses are in praise of Rāma. It is complete in ten taraṅgas, the last of which deals with rasa. The work generally follows the wake of Kāvya-prakāśa though the arrangement is quite different.

The father of the author was Parvateśa, proficient in all the six philosophies of the Hindus, and his mother was Yellamāmbā. The author himself was proficient in all the fourteen śāstras. He wrote Kṛṣṇa-stuti, Ravi-śataka and several dramas, he also wrote on Kāvyas and alaṅkāras.

For a fuller description of the work see the Triennial Catalogue of MSS., Vol. I, Part I-A, R. No. 306.

Other Works on Alaṅkāra Noticed in Other Catalogues of MSS.

Sāhitya-kautūhala. (I.O. 1175.)

Sāhitya-kautūhala, a versified manual of poetic composition by Yaśasvin Kavi, son of Gopāla and Kāśī, with a commentary by the author himself. The first

chapter is devoted to the direction for the composition of enigmas and other artificial poetry, *e.g.*, padma-bandha, cakra-bandha, sarvatobhadra-maṇḍala, etc.

Kāvya-candrikā.
(I.O. 1193.)

Kāvya-candrikā by Kavi-candra Datta, son of Kavi-karṇa-pūra and Kauśalyā, is an elementary work on rhetoric in 16 chapters. This Kavi-karṇa-pūra is a different person from the Vaiṣṇava writer of that name; because he is described to belong to Dīrghāṅga-grāma, a village usually inhabited by Brahmins of Western Bengal, while the Vaiṣṇava writer was a Vaidya by caste.

The striking feature of this work is that the author frequently quotes verses composed by himself, his own grammar and his own dhātu-pāṭha. He is said to have written four poems.

Another Kāvya-candrikā.
(I.O. 1194.)

Another work of the same name is I.O. 1194 by Nyāya-vāgīśa, son of Vidyā-nidhi. It treats of rhetoric only, *i.e.*, doṣa, guṇa, and alaṅkāra, for the benefit of young learners.

Alaṅkāra-candrodaya.
(I.O. 1198.)

The moonlight dispels the darkness of hostile criticism of bad men. So the Alaṅkāra-candrodaya is the Moonshine of rhetoric. The author of the work is Veṇī-datta Tarka-vāgīśa, son of Viśveśvara and grandson of Lakṣmaṇa. They belonged to a family of ministers of Kāśī-purī named Nāga-cchatra-dhara family. It is an elementary work on alaṅkāra in six chapters treating the subjects of rhetoric and poetics.

Nāṭya-darpaṇa
(I.O. 1199)

Nāṭya-darpaṇa is by Sundara Miśra professing the Sāma-veda. It was composed in 1613 A.D. The author often refers to his drama named Abhirāma-maṇi, composed in 1599. At the end he says: the minor class of dramas—15 in number—may be studied from other works. What these other works are, we do not know. He himself treats of two classes of minor dramas, the Toṭaka and the Saṭṭaka.

Alaṅkāra-samgraha.
(Mad. 12794.)

Alaṅkāra-saṃgraha by Amṛtānanda Yogin was written at the instance of King Manvasamudra, son of Bhakti-bhūmi-pati who was a devotee to Śiva. The king asked the author to give in one treatise rhetoric, poetics, dramaturgy and literary criticism, *i.e.*, all the different branches of learning included in the Alaṅkāra-śāstra.

Alaṅkāra-saṃgraha.
(Mad. 12795)

There is another work of the same name (Mad. 12795) which enumerates only alaṅkāras. The author's name is not given in the catalogue.

Alankāra-sañjīvanī.
(Mad. 12799.)

Alaṅkāra-sarvasva has a commentary entitled °Sañjīvanī by Śrī-vidyā Cakravartin who wrote a commentary on the Kāvya-prakāśa also.

Alaṅkāra-sarvasva.
(Mad. 12798.)

There is another Alaṅkāra-sarvasva on poetics and rhetoric. The author's name is not known but we understand that the work was written in praise of a king named Gopāla.

Kavi-samaya-kallola (Mad. 12808), and Kṛṣna-rāja-yaśo-ḍiṇḍima.

Kavi-samaya-kallola is written by Anantācārya, son of Śiṅgarācārya. This is a very modern work as it quotes from Nañja-rāja-yaśo-bhūṣana. The author wrote another work entitled Kṛṣṇa-rāja-yaśo ḍiṇḍima from which he quotes in this work. The °Ḍiṇḍima is a work on alaṅkāra, the illustrations of which are all in praise of Kṛṣṇa-rāja whose minister Nañja-rāja was.

Kāvya-darpana. (Mad. 12809.)

Ḳāvya-darpaṇa in 10 ullāsas by Rāja-cūḍā-maṇi Dīkṣita speaks of arthālaṅkāras only. He has written a large number of works, a list of which is given in Mad. 12809: (1) Tantra-śikhā-maṇi, (2) Nyāya-muktā-valī, (3) Agni-hotrādi-prāyāscitta-pradīpikā, (4) Nyāya-cūḍā-maṇi, a commentary on Ruci-datta's work, (5) Maṇi-darpaṇa, a commentary on three khaṇḍas of Maṇi (perhaps Tattva-cintā-maṇi), (6) Śṛṅgāra-sarvasva—a Bhāṇa form of drama, (7) Bhoja-campū, the yuddha-kāṇḍa of which was written in *one* day, (8) Bhārata-campū, (9) Vṛtta-tārā-valī, (10) Śaṅkarācārya-tārā-valī, (11) His father's biography whose name was Śrī-nivāsa and who performed Viśva-jit sacrifice, (12–14) The stories of Rāma, Kṛṣna and Vāsava were written like the Vāsava-dattā with śleṣa in every letter, but unlike it in verse, (15) The story of Sītā-pati in sweet words, (16) A poem on the rise of Śaṅkara, (17) Kaṃsa-kāvya, (18) Rukmiṇyudvāha, (19) A nāṭikā entitled Kamalinī-kala-haṃsa, (20) A nāṭaka entitled Āṇanda-rāghava, (21) Alaṅkāra-cūḍā-maṇi, (22) Citra-mañjarī with Vṛtti-viveka.

The genealogy of the author is given in Madras 12495, in his drama Ānanda-rāghava :—

Kṛṣṇa-bhaṭṭa
|
Bhava-svāmi-bhaṭṭa = Lakṣmī
|
Satya-maṅgala Ratna-kheṭa Śrī-nivāsa Dīkṣita = Kāmākṣī
|
Ardha-nārīśvara Dīkṣita — Rāja-cūḍā-maṇi Dīkṣita (pupil of his brother and the author).

The drama Ānanda-rāghava is said to have been staged in the court of Raghu-nātha-nāyaka, son of Cinna-cevva Acyuta-rāya. Reference is made to Raghu-nātha-bhūpa-vijaya of Yajña-nārāyaṇādhvarin. The author had two step-brothers whose names were Keśava Dīkṣita and Śeṣādri-śekhara Dīkṣita.

Kāvya-lakṣaṇa.
(Mad. 12829.)

Kāvya-lakṣaṇa is an anonymous work on the characteristics of poems and dramatic compositions of different kinds. It is a useful book about the classification of poems and dramas. It says that Virudāvalī and Tārāvalī are names of poems in which dhvani plays but a small part.

Daśa-rūpaka-vivaraṇa.
(Mad. 12892.)

Daśa-rūpaka-vivaraṇa is not a commentary as the name would imply, but an independent treatise on the characteristics and classification of dramatic composition. Kuppu-svāmī Śāstrī suspects that it probably formed the nāṭaka chapter of a comprehensive work on rhetoric and poetics like the Pratāpa-rudrīya. The author's name is not given.

treatises which appeal to the eye, (4) acting and dancing, (5) subject-matter, (6) sandhi, (7) heroes, (8) commencement of dramas, (9) dramas, (10) minor dramas, (11) poems.

Sāhitya-cintā-maṇi. (Mad. 12965.)

Sāhitya-cintā-maṇi is attributed to Vīra-nārāyaṇa. It has kārikās and their prose explanations. Vīra-nārāyaṇa is also the hero of a carita by Abhinava Bhaṭṭa Vāṇa. It is a work on rhetoric and poetics. The work is addressed to Vīra-nārāyaṇa.

Alaṅkāra-nikaṣa (Mad. 12976.)

Alaṅkāra-nikaṣa eulogises the virtues of Sudhīndra Yogin, a follower of the Mādhva sect. It is a work on arthālaṅkāra. The author says that he follows the opinions of the ancient and modern writers.

Though published in the Mysore Sanskrit series, I may mention here the Alaṅkāra-maṇi-hāra, a large work exclusively on arthālaṅkāras with commentary. Both the text and the commentary are very modern.

Works on Rasa.

Kalyāṇa-kallola.

In this catalogue there are many works on rasa, or Sṛṅgāra or Ujjvala. Some of them are generally regarded as belonging to the Kāma-śāstra; but others may have a place among works on poetics. Those that may fall in poetics treat of love to their fill, leaving very small space for other rasas. They are generally of a monotonous character, devoting more space to the amorous description of heroines than to anything else. Of these works, there is one which historically deserves mention. It is called Kalyāṇa-kallola written

for the delectation of Kalyāṇa Rāya, son of Toḍala-malla, Finance Minister of Akbar. It was written by Giri-dhara. This work, too, treats more of love (Śṛṅgāra) than of the other rasas. The author says, the rasas are nine to which bhakti should be added. So according to one's taste one can devote oneself to any rasa.

Letter-writers.

In this catalogue there is a short section devoted to letter-writers; the first of which (our No. 4933) is attributed to Vara-ruci, one of the nine gems in the court of Vikramāditya. But it borrows many Persian words 'nabis,' 'kurfiā,' and quotes from modern works like Padya Kādam-varī. Ancient Indian kings were very fond of virudas, *i.e.*, high sounding epithets; so Virudā-valī, *i.e.*, a collection of virudas always had a place in letter-writers as the superscriptions of letters addressed to a king should contain all his Virudas or epithets.

The Study of Alankāra.

The study of Sanskrit Alaṅkāra is regarded as dry, uninteresting, abstruse and difficult. Rhetoric is regarded as a science of nomenclature, and as such, it is open to the charges given above. If this is true for rhetorical works in other languages, it is truer in the case of those in Sanskrit, for the authors of Sanskrit Alaṅkāra-śāstra have joined together, or rather, jumbled up four different sciences in one. Much interest will be felt if they are separated and separately studied.

The four sciences are:—

(1) Rhetoric proper—meaning a discipline for composition in Sanskrit or in Sanskritic languages, either in verse or in prose. This includes chapters on doṣa, guṇa and alaṅkāra, *i.e.*, defects and excellences of composition, and figures of speech.

(2) Poetics—a discipline for writing short or long works of imagination and fancy either in prose or verse. This includes the chapter on kāvya or poetry, the best criterion of which is dhvani or suggestion, better perhaps, reverberation. It presents a pleasurable sensation of mind which is not easily shaken off.

(3) Dramaturgy—a discipline for play-wrights which includes, in (2) dances, acting, and music, both vocal and instrumental. This section is meant more for appealing to the eyes than to the ears.

(4) Criticism of Poetry—the latest addition to the Alaṅkāra-śāstra made in the 9th, 10th, and 11th centuries. It is not so much a discipline as an appreciation. It is meant for training the critic, not so much the poet.

But, later authors of the śāstra have tried to mix up two, three or all the four of them together. Not to speak of other works, Kāvya-prakāśa mixes up (1), (2), and to a certain extent (4); and Sāhitya-darpaṇa mixes up all the four together, and these are our best standard work for students.

Conclusion.

It has been shown that rhetoric began as an humble discipline of one-verse poetry and short pieces and of prose composition in the Vedas. Then came the discipline of the actors in Naṭa-sūtras of Śilāli, of Kṛśāśva, and perhaps also of Bharata. But during the ascendancy of the Brahmins, the Naṭa-sūtras were relegated to the Śūdras, and classical Sanskrit took no notice of these sūtras for centuries. In the meanwhile, the discipline was confined to prose compositions, royal writs, business letters, documents

and to controversial literature (the Tarka-śāstra, Kathā-śāstra or Vāda-śāstra).

The earliest treatises on rhetoric were confined to doṣa, guṇa and alaṅkāra, *i.e.*, defects, excellences, and figures of speech. These treatises mentioned dramas but never treated of them. But when great Brahmins, educated Kṣatriyas and even emperors began to write dramas, their claim could no longer be overlooked. The two ideals of discipline were blended together and the blending produced the theory of dhvani which included the ideal excellence of a drama, *viz.*, rasa, and the ideal excellence of rhetoric. The word dhvani is often translated in English as suggestion. But dhvani includes much more. When a bell or gong is struck, it produces a great sound, but gradually the sound dies out in space and time. This is what is called dhvani, dhvanana, vyañjana, anu-raṇana, etc., *i.e.*, the sound reverberates. Transferring this idea to mental and moral world apart from time and space, it produces many changes—some rapid and others gradual. The rapid is called 'rasa' and the gradual, 'dhvani,' though they are in reality one and the same. This is the highest idea to which Indian rhetoricians and poeticians reached. This is certainly different from the mere discipline of the rhetoricians.

At this period, the epic and other poems also attracted the attention of critics. They took cognisance of poetry which appeals to the eye (drama, etc.) and of poetry which appeals to the ear; and the critics began to define poetry in a variety of ways—each succeeding definition being an improvement on the last. Old rhetoricians defined poems as śabda and artha; some as "śabdārthau sahitau." From this 'sahita' comes sāhitya

which means all sorts of literature. But when dhvani was declared to be the soul of poetry, śabda, or śabda and artha did not suffice in the definition. So Viśvanātha in the 14th century defined it as 'vākya' or sentence, the soul of which is rasa. This bold innovation produced hostile criticisms. But all the same, every one had to admit the force of vākya, directly or indirectly, and of rasa.

The rapid development of dhvani is 'rasa,' and rasa hitherto meant the dramatic rasas numbering 8 or 9 of which love was the chief; and some of the critics gave so much prominence to love that it became difficult to distinguish poetics from erotics. At this period, most of the works on poetics began to be named with the word Śṛṅgāra, *e.g.*, Śṛṅgāra-prakāśa, Śṛṅgāra-tilaka, Śṛṅgāra-mañjarī and so on. But a reaction came and Viśvanātha's grandfather Nārāyaṇa declared, "Rase sāra-camatkāraḥ," *i.e.*, Wonder is the essence of rasa; and he as a corollary declared, "Sarvatrāpy adbhuto-rasaḥ," *i.e.*, Wonder is the rasa everywhere. This was still the prevailing literary criticism in India, when one great writer, Jagannātha Paṇḍita-rāja recoiled at it and declared that words are kāvya. But he gave an adjective to those words, *viz.*, "Ramaṇīyārtha-pratipādaka" which resulted in the dictum—'Camat-kṛti-mat kāvyam,' *i.e.*, Wonderful words are kāvya, and he is the last original writer of literary criticism in India.

On the top of this, may be considered the dicta of the 12th-century critics that aucitya and saubhāgya are the highest aim in poetry. Aucitya means harmony in the poem itself and saubhāgya, harmony with the surroundings. Thus the aim of poetry is harmony all round; and anything jarring against harmony is the greatest defect in poetry.

ACKNOWLEDGMENTS.

This long Preface has come to an end and it is now my pleasant duty to acknowledge the encouragement, advice, help, and assistance which I have received from various quarters. My principal acknowledgment is due to Mr. Johan van Manen, Secretary to the Asiatic Society, Bengal, for his constant, careful and untiring aid in giving to the Catalogue a presentable shape. He has suggested improvements in a variety of ways to make the work useful, instructive, and easy of reference. My acknowledgments are further due to Dr. Upendra Nath Brahmachari, the late, and Lt.-Col. R. B. S. Seymour Sewell, the present, President of the Society, who showed great anxiety to enable me to finish the entire work within my lịfe-time, which is drawing rapidly to a close. My acknowledgments are also due to my old assistants Pundit Āśu-toṣa Tarka-tīrtha, who is no more, and Babu Nanī-gopal Banerji, who has left the service of the Society and is now flourishing in the Dacca University, for the way in which they wrote out the descriptions of the Manuscripts under my direction for nearly 10 years, from 1911 to 1920. My acknowledgment is also due to Pundit Aghora Nātha Bhaṭṭacāryya for checking the descriptions of the Manuscripts in the proof of the Catalogue.

HARAPRASAD SHASTRI.

26, PATALDANGA STREET,
Calcutta, the 13*th August*, 1930.

DESCRIPTIVE CATALOGUE OF SANSKRIT MANUSCRIPTS.

ASIATIC SOCIETY OF BENGAL.

VOLUME VI.

(A) VYĀKARAṆA.

I. PĀṆINI.

AṢṬĀDHYĀYĪ.

4213.

8604. **नन्दिकेश्वरकाशिका ।** *Nandikesvara-kāsikā.*

With its commentary **काशिकातत्त्वविमर्षिणी ।**

Substance, country paper. 13 × 4½ inches. Folia, 6. Lines, 9, 10 on a page. Extent in slokas, 200. Character, Nāgara. Complete.

Complete in six leaves. Never described properly.

It begins:—

श्रीसाम्ब सदाशिवो विजयतेतरां
नृत्यावसाने नटराजराजो ननाद ढक्कां नवपञ्चवारं ।
उद्धर्त्तुकामः सनकादिसिद्धान् एतद्विमर्षो शिवसूत्रजालम् ॥

See Aufrecht Cat., Cat., p. 276.

4213A.

6543. काशिका *or* नन्दिकेश्वरकाशिका ।

Kāsikā or *Nandikesvara-kāsikā.*

By Nandikesvara, with a commentary by Upamanyu.

Substance, country-made paper. $10\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 9. Lines, 7 on a page. Extent in ślokas, 130. Character, modern Nāgara. Appearance, fresh. Complete.

The text consists of 26 ślokas, giving a mystical interpretation to the fourteen Śiva-sūttras—the alphabet as given in the beginning of Sidhānta-kaumudī.

Beginning :—

श्रीदक्षिणामूर्त्ति गुरुभ्यो नमः ।

Commentary :—

नमः शिवाय देवाय सर्व्वज्ञाय परात्मने ।
यदोन्मेषनिमेषाभ्यां [व्यक्ता] व्यक्तमिदं जगत् ॥ १ ॥
गुरुं शिवं कुमारञ्च शिवतत्त्वविशारदम् ।
प्रणम्य नन्दिकेशादीन् शिवभक्तान् मुहुर्मुहुः ॥ २ ॥
काशिकामादिसूत्रस्य नन्दिकेशकृतां शुभाम् ।
लोकोपकारिणीं दिव्यां व्याकरोमि यथामति ॥ ३ ॥

इह खलु सकललोकनायकः परमेश्वरः सनक-सनन्द-सनत्कुमारादीन् श्रोतृन् नन्दिकेश-पतञ्जलि-व्याघ्रपाद-वशिष्ठादीन् उद्धर्त्तुकामो डमरुनिनाद-व्याजेन चतुर्द्दशसूत्रमुपदिश्य तदनु ते (तं) सर्व्वे मुनीन्द्रवर्य्याश्चिरकालमाश्रितानामस्माकं तत्त्वं चतुर्द्दशसूत्रात्मकं उपदिशेति मत्त्वाऽस्य सूत्रजालस्य तत्त्वार्थं नन्दिकेश्वरो जानातीति नन्दिकेश्वरं प्रणिपत्य पृष्टवन्तः षड्विंशतिकारिकारूपेण सूत्राणामुपदेष्टुमिच्छन्निदं सूत्रं व्याचचक्षे ।

T. 1, नृत्यावसाने नटराजराजो
ननाद ढक्कां नवपञ्चवारम् ।
उद्धर्त्तुकामः सनकादिसिद्धान्
एतद्विमर्शे शिवसूत्रजालम् ॥ १ ॥

Comm., अहमिति शेषः, etc., etc., etc.

T. 2, अकारो ब्रह्मरूपः स्यान्निर्गुणः सर्व्ववस्तुषु ।
चित्कलाभिः समाश्रित्य जगद्रूप उ+स्वरः ॥
... ...

T. 3, अत्र सर्व्वत्र सूत्रेषु अंत्यं वर्णं चतुर्द्दशं ।
धात्वर्थं समुपादिष्टं पाणिन्यादीष्टसिद्धये ॥ ३ ॥

T. 26, तत्त्वातीतः परः साक्षी सर्व्वानुग्रह [विग्रहः] ।
अहमात्मा परो हल् स्यादितिशम्भुस्तिरोदधे ॥

Comm., सर्व्वानुग्रहविग्रहः साक्षी तत्त्वातीतो हल् स्यामिति ढक्का-निनादव्याजेन सर्व्वेषां मुनिजनानां तत्त्वमुपदिशन् तिरोदधे इत्यर्थः । हकारः शिववर्णः स्यादिति शैवागमस्थितिरिति शिवम् ।

Colophon :—

इत्यादिसूत्रं नन्दिकेश्वरकाशिकायास्तत्त्वविमर्शिन्युपमन्युकृता सम्पूर्णा ।

See Burnell 41A where the number of the Kārikās is given as 27. W. 1627 contains Upamanyu's commentary.

4214.

2197. **पाणिनिसूत्रपाठः ।** *Pāṇini-sūttra-pāṭhaḥ.*

Substance, country-made paper. 9×4 inches. Folia, 52. Lines, 11 on a page Character, Nāgara. Appearance, discoloured. Complete.

Colophon :—

इत्य[ष्ट]माध्यायस्य चतुर्थः पादः ॥
इति सूत्रपाठः समाप्तः ।

Post Colophon :—

इति सूत्रपाठः समाप्तः ।
वरवडेकर ज्योतिषोपनामक कृष्णेण लिखितमिदं पुस्तकम् ।

4214A.

9879. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, 28. Lines, 8 on a page. Extent in ślokas, 336. Character, Nāgara. Appearance, fresh.

A fragment.

4214B.

11104. *The Same.*

Substance, country-made paper. 10½ × 4½ inches. Folia, 30. Lines, 9 on a page Character, modern Nāgara. Appearance, fresh.

From the beginning to the beginning of the fourth pāda of the fifth adhyāya.

4215.

3195. *The Same.*

Substance, country-made paper. 10 × 4½ inches. Folia, 2 to 86 and four leaves unmarked, which are a restoration and which complete the work. Lines, 6 to 8 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured.

Colophon :—

इत्यष्टमाध्यायस्य चतुर्थः पाद......इत्यष्टाध्यायी सम्पूर्णः ।

4215A.

4180. *The Same.*

Substance, country-made paper. 9½ × 4 inches. Folia, 5 to 15. Lines. 9 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured.

From the beginning of the third pāda of the first chapter to the end of the second chapter.

4215B.

4180F. *The Same.*

Substance, country-made paper. 9¼ × 4 inches. Folia, 20 to 92 of which 34 to 37, 56, 58, 65, 68, 86 are missing. Lines, 6 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete.

Containing 3/3/20 to the end of the sixth adhyāya only.

4215C.

4180G. *The Same.*

Substance, country-made paper. 9 × 4 inches. Folia, 12. Lines, 7 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured.

From the beginning to 2/4/21.

4216.

1764. वार्त्तिकपाठः *or* सूत्रवार्त्तिकम् ।

Vārttika-pāṭhaḥ or *Sūtra-vārttikam.*

By Kātyāyana.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 47. Lines, 10, 11 on a page. Extent in ślokas, 920. Character, Nāgara. Appearance, tolerable. Complete.

Colophon :—

इति कात्यायनकृतौ सूत्रवार्त्तिके अष्टमः । समाप्तश्चायं वार्त्तिकग्रन्थः ।

For a description of the work see Lgr. p. 113, No. 673 (7).

On a comparison with the Vārttika-pāṭha as printed in the appendix of the Siddhānta Kaumudī at Bombay in the Śaka year 1815, the present work appears to be a shorter recension of the Vārttika-pāṭha as given there.

It begins thus in the printed text :—

प्रत्याहारसूत्राणि ।

१ सिद्धे शब्दार्थसम्बन्धे । २ लोकतः । ३ लोकतोऽर्थप्रयुक्ते शब्दप्रयोगे शास्त्रेण धर्म्मनियमः । ४ अस्त्यप्रयुक्त इति चेन्नार्थे शब्दप्रयोगात् । ६ अप्रयोगः प्रयोगान्यत्वात् । ७ सर्व्वे देशान्तरे । ८ ज्ञाने धर्म्म इति चेत्तथा धर्म्मः । ९ आचारे नियमः । १० प्रयोगे सर्व्वलोकस्य । ११ शास्त्रपूर्व्वके प्रयोगे ऽभ्युदयस्तत्तुल्यं वेदशब्देन । १२ सूत्रे व्याकरणे षष्ठ्यर्थोऽनुपपन्नः । १३ शब्दा प्रतिपत्तिः । १४ शब्दे ल्युडर्थः । १५ भवे च तद्धितः । १६ प्रोक्तादयश्च तद्धिताः । १७ लक्ष्यलक्षणे व्याकरणम् । १८ वृत्तिसमवायार्थ उपदेशः । १९ अनुबन्धकरणार्थश्च । २० इष्टबुद्ध्यर्थश्च । २१ इष्टबुद्ध्यर्थश्चेति चेदुदात्तानुदात्तस्वरितानुनासिकदीर्घप्लुतानामप्युपदेशः । २२ आकृत्युपदेशात् सिद्धम् । २३ आकृत्युपदेशात् सिद्धमिति चेत् संवृतादीनां प्रतिषेधः । २४ लिङ्गार्थात् प्रत्यापत्तिः ।

अइउण् (प्र १) ॥

The present manuscript begins thus:—

ॐ गणेशाय नमः। शिवाय नमः।

ॐ सिद्धे शब्दार्थसम्बन्धे लोकतोऽर्थप्रयुक्ते शब्दप्रयोगे शास्त्रेण धर्म्मनियमः। समानायामर्थावगतौ शब्देन च अपशब्देन च शब्देनैवार्थोऽभिधेय इति नियमः, तत्र ज्ञानपूर्वके प्रयोगे धर्म्मः। न चेदानीमाचार्य्याः सूत्राणि कृत्वा निवर्त्तयन्ति वृत्तिसमवायार्थो अनुबन्धकरणार्थश्च वर्णानामुपदेशः। शास्त्रप्रवृत्तिफलको वर्णानां क्रमेण निवेशो वृत्तिसमवायः। अइउण्। इत्यादि।

The printed text ends:—

४। ६८ अ० ११॥ ५०२७ आदेशार्थे सवर्णार्थमकारो विवृतः स्मृतः। ५०२८ आकारस्य तथा ऋवर्णस्तदर्थं पाणिनेर् अ। ५०२९ अकारस्य प्रत्यापत्तौ दीर्घप्रतिषेधः। ५०३० आदेशस्य चानन्त्वात् सवर्णग्रहणम्। ५०३१ सिद्धं तु तपरनिर्देशात्। ५०३२ एकशेषनिर्देशात् स्वरभिन्नानां भगवतः पाणिनेः सिद्धम्॥

इत्यष्टमोऽध्यायः।

The present manuscript ends:—

अ अ एकशेषनिर्देशाद् भगवतः पाणिनेः सिद्धमिति।

4217.

4405. **पातञ्जलमहाभाष्यम्।** *Pātañjala-mahā-bhāṣyam.*

Substance, country-made paper. $13\frac{1}{2} \times 5$ inches. Folia, 131. Lines, 9 on a page. Character, Nāgara. Date, Saṃvat 1899. Appearance, fresh. Incomplete. To the end of the first pāda of the first adhyāya.

Colophon:—

इति श्रीआचार्य्य-श्रीभगवत् पतंजलिविरचिते व्याकरणमहाभाष्ये प्रथमाध्यायस्य प्रथमे पादे नवममाह्निकम्॥

Post Colophon:—

श्रीनागेशं च नागेशं निर्व्वाणपदगान् गुरून्।
नत्वा श्रीमन्महाभाष्यं राधाकृष्णो ह्यलेखि वै॥
श्रीराजाविक्रमादित्य संवत् १८९९।

4218.

9144. *The Same.*

Substance, country-made paper. 12 × 4 inches. Folia, 102. Lines, 11 on a page. Extent in ślokas, 5,000 Character, Nāgara. Appearance, old and legibly written.

The third pāda only.

Colophon:—

इति श्रीमहाभाष्ये तृतीयस्याध्यायस्य चतुर्थे पादे प्रथममाह्निकं ॥ ॥ तृतीयाध्यायः समाप्तः ॥

भवानीशङ्कराभ्यां नमः ।

4219.

4571. *The Same.*

With Kaiyaṭa's Bhāṣya-pradīpa.

A complete copy of a lithographed edition of Pātañjala-mahā-bhāsya with Kaiyata's Bhāsya-pradīpa. 10½ × 7 inches. Published at the Vidyodaya Press, Benares.

The first two chapters are complete in 413 leaves; III in 114; IV in 92; V in 81; VI in 106; VII in 137; and VIII in 73.

Kept in three bundles.

4220.

7890. *The Same.*

With Kaiyaṭa's Pradīpa in Tri-pātha form.

Substance, country-made paper. 13 × 6½ inches. Folia, 16. Character, modern Nāgara. Appearance, fresh.

A fragment containing I, 1. 1, only.

4221.

3297. महाभाष्यप्रदीपः । *Mahā-bhāṣya-pradīpaḥ.*

A commentary on the Mahā-bhāṣya, by Kaiyaṭa.

Substance, country-made paper. 12 × 5½ inches. Folia, 48. Lines, 9, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured.

The first three āhnikas and the beginning of the fourth of the first pāda of the first chapter.

4222.

7752. महाभाष्य-प्रदीपोद्योतः ।

Mahā-bhāṣya with *Pradīpa* and *Uddyota.*

A.

Substance, country-made paper. 10¾ × 5 inches. Folia, 28, of which foll. 16, 19–21 are missing. Character, modern Jaina Nāgara. Appearance, fresh.

The second āhnika of the first pāda of the first adhyāya only.

The Pradīpa is written above and below the Bhāṣya and Uddyota on the margins.

28B, इति श्रीमद्भगवत् पतंजलिविरचिते व्याकरणमहाभाष्ये प्रथमस्याध्यायस्य प्रथमे पादे द्वितीयमाह्निकं समाप्तम् ।

इति उपाध्यायजैयटपुत्र-कैयटकृते महाभाष्यप्रदीपे प्रथमाध्यायस्य प्रथमे पादे द्वितीयमाह्निकम् ॥

इति कालोपनामकशिवभट्टसुत-सतीगर्भज-नागोजीभट्टकृते भाष्यप्रदीपोद्योते प्रथमस्याध्यायस्य प्रथमे पादे द्वितीयमाह्निकम् ॥

Two leaves of the same MS. belonging to the first āhnika, marked 18, 19, are also here, and one stray leaf of the same work.

B.

Substance, etc., the same as above. Folia, 5. Lines, 13 on a page. Character, modern Jaina Nāgara of the eighteenth century. Appearance, mouse-eaten.

The beginning of the Mahā-bhāṣya.

4223.

469. **भाष्यप्रदीपोद्योत** *or* **पातञ्जलभाष्यप्रदीपविवरणम् ।**

Bhāṣya-pradīpodyota or *Pātañjala-bhāṣya-pradīpa-vivaraṇam.*

By Nāgoji Bhaṭṭa.

Short leaves numbering 158 without the text, containing a little less than the first pāda. The other portions have the text of Kaiyaṭa's Pradīpa. The second portion ends प्रथमाध्यायस्य तृतीयपादे द्वितीयमाह्निकं पादस्य समाप्तस्तृतीयः। The third portion ends प्रथमस्य द्विती[ये]पादे तृतीयमाह्निकं। पादस्य समाप्तः। The fourth portion प्रथमस्य चतुर्थ[पादे] चतुर्थमाह्निकं पादस्य समाप्तः। Pāda II is complete in 89. Pāda III is complete in 68. Pāda IV is complete in 112. आह्निकानि १८। संवत् १७६४। सं १२५ + +।

A good deal of Uddyota has been printed in the Bibliotheca Indica.

4223A.

8503. **व्याख्यादर्शटिप्पनी ।** *Vyākhyādarśa-ṭippanī.*

By Kamalākara Bhaṭṭa (Golinga).

Substance, country-made paper. 11 × 5 inches. Folia, 7. Lines, 17 on a page. Extent in ślokas, 270. Character, Nāgara of the eighteenth century. Appearance, discoloured.

Comments on fourteen sūttras, commonly known as Śiva-sūttras and dealt with in the second āhnika of Mahā-bhāṣya, elucidating difficult points in Mahā-bhāṣya, Pradīpa and Uddyota.

2

Beginning :—

अइउण् ॥ विवरणे व्यक्तिनिर्देशे जातिस्वरूपमिति स्वं रूपं शब्दस्येत्यत्र स्वशब्द आत्मीयवचनः । रूपशब्देन रूप्यते इतर-व्यावृत्तितया बुध्यतेऽनेनेति तद्रूपं रूपयतेः करणे एरजिति अच् ।

End :—

विवरणे अन्यानर्थक्यमिति प्रत्याहारसूत्रातिरिक्तशास्त्राध्ययनानर्थक्यमित्यर्थः ।

Colophon :—

इति श्रीगोविन्दोपपदकमलाकरभट्टकृतव्याख्यादर्शटिप्पन्यां द्वितीयमाह्निकं समाप्तं ।

4224.

642. **शब्दकौस्तुभः ।** *Śabda-kaustubhaḥ.*

By Bhaṭṭoji Dīkṣita.

For the manuscript see L. 1464.

Aufrecht is wrong in thinking that Sabda-kaustubha is a commentary only on the first pāda of the first chapter of Pāṇini's sūttras. The present manuscript contains among others the following colophon :—

124A, इति श्रीपदवाक्यप्रमाणपारावारपारीणस्य लक्ष्मीधरसूरेः सूनुना भट्टोजिदीक्षितेन कृते शब्दकौस्तुभे चतुर्थस्याध्यायस्य चतुर्थे पादे प्रथममाह्निकं ।

The MS. contains the commentary on the second and the third chapters of Pāṇini and from IV, 1. 25 to the end of the fourth chapter. It also contains 13 leaves giving the commentary on 3. 2. 1–14 sūttras; 3 leaves containing 3. 2. 111–131, and 3 leaves containing sūttras III, 2. 151–177, and 44 leaves from the beginning of the second adhyāya to the end of the second pāda of the third adhyāya.

In the course of being printed in the Chaukhamba series.

4224A.

642A. *The Same.*

Substance, country-made paper. 9×4 inches. Folia, 44, of which the 40th to 42nd are missing and the 20th double. Lines, 13 on a page. Character, Nāgara. Date, Saṃvat 1689. Appearance, old.

The MS. contains the third adhyāya up to the end of the third āhnika of the second pāda.

4225.

8865. *The Same.*

Substance, country-made paper. $11\frac{3}{4} \times 5\frac{1}{2}$ inches Folia, 54. Lines, 10, 11 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete at the end.

On the obverse of the first leaf :—

उपाध्यायोपाह्वप्रद्युम्नस्य ॥

4226.

10481. *The Same.*

Substance, country-made paper. 13×5 inches. Folia (marked in the middle of the right-hand side) 1–43, (then marked on the upper corner of the right-hand side) 1–20. Lines, 11 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh.

Āhnikas III and IV only of the first adhyāya. Āhnika III begins :—

अइउण् संज्ञासूत्रमिदं ।

It ends :—

तत्प्रत्याख्यानपक्षेपि विप्रिष्टानुवृत्तिसामर्थ्यादिति दिक् ।

Colophon :—

43B, इति शब्दकौस्तुभे प्रथमस्याध्यायस्य प्रथमे पदे तृतीयमाह्निकम् ।

IV begins :—

न धातुलोप आर्द्धधातुके ।

It ends :—

भाष्यमते तु ऊष्मणामीषद् विवृताभ्युपगमेन सावर्ण्यप्रसक्तिरेव नास्तीति सूत्रप्रत्याख्यानात् सकलमनाविलम् ।

Leaf 20 *Colophon* :—

इति शब्दकौस्तुभे प्रथमस्याध्यायस्य प्रथमे पादे चतुर्थमाह्नि-कम् । १ । श्री १ ।

4227.

10940. *The Same.*

Substance, country-made paper. 12 × 5 inches. Folia, 112 + 64. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh to the end of the first pāda of the first adhyāya.

There are two sets of leaves, but there is no gap between them.

Last Colophon :—

इति श्रीविद्वन्मुकुटरत्नस्य लक्ष्मीधरसूरेः सूनुना भट्टोजिभट्टेन कृते शब्दकौस्तुभे प्रथमस्याध्यायस्य प्रथमे पादे नवमाह्निकं । पादश्चायं समाप्तम् ।

4228.

2906. **प्रभा, (शब्दकौस्तुभव्याख्या) ।**

Prabhā, a commentary on Śabda-kaustubha.

Substance, country-made paper. $12\frac{1}{4} \times 5$ inches. Folia, 63. Lines, 12 on a page. Extent in ślokas, 2,300. Character, Nāgara of the nineteenth century. Appearance, discoloured. A fragment.

The Colophon :—

इति श्रीमन्महादेवसुत-वैद्यनाथपायगुण्डोपाख्य-वैद्यनाथविर-चित-कौस्तुभव्याख्यायां प्रभाख्यायां प्रथममाह्निकम् ।

For the work see I.O. Catal. No. 607.

4229.

871. **वैयाकरणमतोन्मज्जनटीका ।**

Vaiyākaraṇa-matonmajjana-ṭīkā.

For the manuscript see L. 1789.

Bhaṭṭoji Dīkṣita wrote the Śabda-kaustubha. a commentary on the Mahābhāṣya in the preamble of which he says:—

" फणिभाषितभाष्याब्धेः शब्दकौस्तुभमुद्धरे "

After the completion of that work he wrote 71 kārikās commencing with:—

" फणिभाषितभाष्याब्धेः शब्दकौस्तुभ उद्धृतः ।
" तत्र निर्णीत एवार्थः सङ्क्षेपेणेह कथ्यते ॥

The present manuscript contains the first 35 kārikās together with a commentary by Vanamālī who speaks of Bhaṭṭoji Dīkṣita as his guru:—

जगतः पितरौ नत्वा पार्व्वतीपरमेश्वरौ ।
गुरुभिर्यें कृताः श्लोकाष्टीका तेषां वितन्यते ॥

This guru is no other than Bhaṭṭoji Dīkṣita; because Kauṇḍa Bhaṭṭa in his Vaiyākaraṇa-bhūṣaṇa-sāra (Benares Edition) says:—

भट्टोजिदीक्षितैः श्रेष्ठैर्निर्म्मिताः कारिकाः शुभाः ।
कौण्डभट्टेन व्याख्याताः कारिकास्ताः सुविस्तरम् ॥

These kārikās number 71 of which the first 35 have been explained by Vanamālī in this incomplete manuscript.

The commentary of these 35 kārikās is divided into seven ullāsas, and called both Vṛttyullāsa and Vaiyākaraṇa-matonmajjanā.

The colophon of the fourth ullāsa in leaf 13A contains the commentator's name:—

इति श्रीवनमालिविरचितायां वैयाकरणमतोन्मज्जनटीकायां प्रातिपदिकार्थोल्लासश्चतुर्थः ।

Aufrecht says that this is a commentary on Bṛhad-Vaiyākaraṇa-siddhānta-bhūṣaṇa by Kauṇḍa Bhaṭṭa. He is apparently misled by a statement in N.P., VII, 68: "A

commentary on Bhūṣaṇa by Vanamālī Miśra, one of the pupils of the author of the text."

4230.

3797. फक्किकावृत्तिः । *Fakkikā-vṛttiḥ.*

By Sanātana Tarkācārya.

Substance, country-made paper. $16 \times 3\frac{1}{4}$ inches. Folia, 46. Lines, 7 on a page. Extent in ślokas, 1,300. Character, Bengali of the fifteenth century. Appearance, old, faded and discoloured. Complete.

Colophon :—

श्रीतर्काचार्य्य-सनातनकृता फक्किकावृत्तिः समाप्ता ।

Beginning :—

नमो गणेशाय ।

देवकीनन्दनं वन्दे राधालिङ्गितविग्रहम् ।
संसाराम्भोधितरणे तरणीं कंससूदनम् ॥
हीराकुक्षिसम्भूतो (?) घोषाल-भरतात्मजः ।
तनुते फक्किकामेतां तर्क[ाचार्य्य सनातनः] ॥

अथ शब्दानुशासनम् । अथ शब्दः प्रारम्भे असति हि तस्मिन् सन्देहः स्यात् किं शब्दानुशासनं पठ्यते- श्रूयते वेति अथ शब्दे तु सत्यर्थान्तरं व्यव + + + + योऽर्थो निश्चीयते । कथं पुनः शब्दानुशासनं शब्दानामनुशासनं शब्दानुशासनमिति षष्ठीसमास ।

This evidently relates to the Pātañjala Bhāṣya and goes over nearly all the pādas of the Asṭādhyāyī, omitting only the second pāda of the sixth adhyāya on Vedic Svara. The pādas are designated by some prominent word in their initial sūttras.

It ends :—

किं समानग्रहणेन चापदव्यावृत्त्यर्थं पदग्रहणमवाच्यं अपदस्येह शास्त्रे अभावात् उच्यते समानग्रहणं नित्यैकपदाधारार्थं विभाष + + त विभाषया वनस्पतिशब्देन वृक्षमात्र उच्यते, तेन

फलो वनस्पतिर्ज्ञेयो, वृक्षाः पुष्पफलोपगाः ।
औषध्यः फलपाकान्ता, लतागुल्माश्च वीरुधः ॥
+ + + + दानमिह भवति ।

4231.

9735. **काशिका ।** *Kāsikā.*

Being a commentary on the Aṣṭādhyāyī.

By Jayāditya and Vāmana.

Substance, country-made paper. 11 × 3½ inches. Folia, 80. Lines, 7 on a page. Extent in ślokas, 1,280. Character, Nāgara. Appearance, old. Incomplete.

To the end of the second chapter.

The work seems to have been left unfinished by Jayāditya and finished by Vāmana.

See G. Bühler, Report on a Tour in Kāśmīr, etc., p. 72, and I.O. Catal. 591, 592.

Bühler says "In the Colophons of the first four adhyāyas, Jayāpīḍa is named as the author and in those of the rest, Vāmana."

4232.

4734. *The Same.*

Substance, palm leaf. 14 × 2 inches. Folia, 60 of which the following leaves are missing: 1, 9, 26, 44, 51 and 52. Lines, 5 on a page. Character, Bengali of the seventeenth century. Appearance, good.

अन्तवाक्यं ।

७१ । बहुलं छन्दसि । छन्दसि विषये बहुलं लुग् भवति । आदिप्रभृतिभ्य उक्तास्ततो न भवति । वृत्रं हनति । अहिः शयते ।

(अतः खण्डित)

पुष्पिकाः ।

१८ पत्रे, इति काशिकायां वृत्तौ द्वितीयस्याध्यायस्य प्रथमःपादः समाप्तः ।

२७ पत्रे, द्विती इति० द्वितीयः पादः ।

4233.

3816. *The Same.*

Substance, country-made paper. $15\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 23. Lines, 7 on a page. Extent in ślokas, 656. Character, Bengali of the fifteenth century. Appearance, old and discoloured.

The MS. contains the third pāda of the seventh adhyāya.

Colophon :—

इति काशिकायां वृत्तौ सप्तमाध्यायस्य तृतीयः पादः समाप्तः ।

4234.

4743. *The Same.*

Substance, palm leaf. $15\frac{1}{2} \times 2$ inches. Folia, 1 to 29, of which the following leaves are missing: 3, 4, 7, 20, 22 and 23. Lines, 5 on a page. Character, Bengali of the fifteenth century. Appearance, old and worm-eaten.

प्रारम्भवाक्यं । ॐ सिद्धिः । श्रीव्रह्मणाय नमः ॥

एकाचो द्वे प्रथमस्य ॥ एकाच इति च द्वे इति च प्रथमस्येति च एतत् त्रयमधिकृतं वेदितव्यं इत उत्तरं यद् वक्ष्यामः प्राक् संप्रसारणविधेस्तत्रैकाचः प्रथमस्य द्वे भवत इत्येवं तद् वेदितव्यं । इत्यादि ।

अन्तवाक्य ।

१३७ । अपाच्चतुष्पाच्छकुनिष्वालेखने ॥ .... अपरस्पराः क्रियासातत्ये ॥ Here ends the MS.

4235.

8862. *The Same.*

Substance. country-made paper. 10 × 4 inches. Folia, 47 + 54. Lines, 11, 13 on a page. Character, Nāgara of the eighteenth century. Appearance, old and discoloured.

Second and fifth chapters; the second complete in 47 leaves, and the fifth in 54 leaves.

Post Colophon :—

... ... समये चैत्र वदि ५ सोमवासरे शुभमस्तु ॥

4236.

4128. **काशिकाविवरणपञ्जिका** *or* **न्यासः ।**

Kāsīkā-vivaraṇa-pañjikā or *Nyāsaḥ.*

By Jinendra-buddhi.

Substance, country-made paper. 12½ × 2¾ (VII, 3); 12 × 2¾ (VII, 4). Folia, 65 (VII, 3) + (VII, 4) 45. Lines, 5, 6, 7 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured.

The MS. contains VII, 3 and VII, 4 of Jinendra-buddhi's Kāsikā-vivaraṇa-pañjikā.

Colophons :—

इति बोधिसत्त्वदेशीयाचार्य्यश्रीजिनेन्द्रबुद्धिपादविरचितायां काशिकाविवरणपञ्जिकायां सप्तमाध्यायस्य तृतीयपादः । समाप्ता चेयम् ॥

Post Colophon :—

श्रीशिवकृष्णदेवशर्म्मणः स्वार्थे ।

इति बोधिसत्त्वदेशीयाचार्य्यश्रीजिनेन्द्रबुद्धिपादविरचितायां काशिकाविवरणपञ्जिकायां सप्तमोऽध्यायः समाप्तः ।

Post Colophon :—

श्रीशिवकृष्णदेवशर्म्मणो (?) इयं पुस्तिका स्वाक्षरञ्च ॥ श्रीदुर्गा ।

The entire work is in the course of being edited by Babu Sriśccandra Cakravartti, B.A., Dacca.

4237.

4027. *The Same.*

Substance, country-made paper. 19×3½ inches. Folia, 91. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Two fragments—one, marked 1 to 32 containing the sub-comment. to the fourth pāda of the eighth adhyāya, the other marked 33 to 91 containing the sub-commentaries on 7. 2. 1 to 7. 2. 103.

The Colophon of the eighth adhyāya runs thus :—

इति बोधिसत्त्वदेशीयाचार्य्यश्रीजिनेन्द्रबुद्धिपादविरचितायां
काशिकाविवरणपञ्जिकायामष्टमोऽध्यायः ।

Post Colophon Statement :—

प्रणम्य पार्व्वतीं देवीं श्रीरमापतिशर्म्मणा ।
पुस्तकं लिखितञ्चेदं देवानन्यान् प्रयत्नतः ॥

4238.

3196. न्याससंग्रहः । *Nyāsa-saṃgrahaḥ.*

By Gangā-datta.

Substance, country-made paper. 9½×4½ inches. Folia, 13. Lines, 7, 8 on a page. Character, Nāgara of the eighteenth century. Appearance, fresh. Incomplete at the end.

It begins :—

श्रीपक्षिराजाय नमः ।
लक्ष्मीनारायणं नत्वा सर्व्वसिद्धिविधायिनम् ।
पाणिन्यादिमुनींश्चैव कृत्वा च गुरुवन्दनम् ॥ १ ॥
श्रीमदाचार्य्यपुत्रेण गङ्गादत्तेन धीमता ।
विदुषामुपकाराय क्रियते न्याससंग्रहः ॥ २ ॥

"तुल्यार्थैरतुलोपमाभ्यां तृतीयामन्यतरस्यां" अत्र तृतीयास्थाने टामिति सुवचं भिसः सकारेण प्रत्याहाराश्रयणात् । अन्यतरस्यामित्यपहाय तृतीयाञ्च तृतीयाषष्ठ्याविति सुवचम् तृतीयापक्षे इति वा इत्यादि ।

It seems to be based on Kāśikā-vṛtti-nyāsa of Jinendra-buddhi.

4238A.

3819. तन्त्रप्रदीपः। *Tantra-pradīpaḥ.*

By Maittreya Rakṣita.

Substance, country-made paper. 15×3½ inches. Folia, 19. Lines, 6 on a page. Extent in ślokas, 400. Character, Bengali. Date, Śaka 1661. Appearance, old, discoloured and dilapidated. Complete.

Colophon :—

इति महामहोपाध्याय श्रीमैत्रेयरक्षितकृतौ तन्त्रप्रदीपे समर्थ-पादः समाप्तः।

Post Colophon :—

शुभमस्तु शकाब्दाः १६६१।
शुकाह्निपविभेकेषु हरिर्ना कपिले त्रिषु।

Edited by Babu S. C. Cakravarti.

4239.

264. रप्रत्याहारमण्डनम्। *Ra-pratyāhāra-maṇḍanam.*

Substance, country-made paper. 8½×4½ inches. Folia, 8. Lines, 12 on a page. Extent in ślokas, 190. Character, Nāgara. Appearance, tolerable. Complete.

It is an argumentative exposition of the Paṇini-pratyāhāra-sūtra "लण्". It supports रप्रत्याहार on the line of Patañjali and Kāśikā-kāra.

It quotes (1) Kaiyaṭa, (2) Mādhava, (3) Hara-datta and Bhaṭṭojī Dīkṣita.

It begins :—

श्रीगणेशाय नमः।
सञ्चिन्त्य वादिप्रवरनेतारं श्रीपतञ्जलिं।
कुर्व्वे वादिविलासार्थं रप्रत्याहारमण्डणं।
लण्। अत्र लकारोऽनुनासिकः प्रतिज्ञायते। इत्यादि।

It ends :—

8A, तस्य अनुनासिकत्वं स्पष्टमेव अतएव ऋकारादिषु अकार उच्चारणार्थः लकारे तु अनुनासिक इत्संज्ञः प्रतिज्ञायते तेन "उरण् रपरः" इत्यत्र रेफेण रप्रत्याहारग्रहणं भवति इति स्पष्टमेव काशिकाकारेणोक्तं व्याख्यातञ्च तथैव हरदत्तेनेति दिक्। एतेन वस्तुतो रप्रत्याहाराभावेन रपर इत्यस्य स्थाने लपर इति पठनीयं इति लपरत्वञ्च वक्ष्यामीति उक्तास्त्रेति सूत्रभाष्याल्लभ्यते इति उरण् सूत्रस्थः शब्देन्दुशेखरः परास्तः एवं भाष्यादिसर्व्वग्रन्थ-स्वारस्ये दृढ़दूषकयुक्तेरभावे च महासाहसमवलम्ब्य कथमेतद् दूषयाञ्चक्रुरिति त एव प्रष्टव्याः इति मात्सर्य्यमुत्सार्य्य निपुणतरं विभावनीयं सुहृद्भिर्विद्वद्भिः।

Colophon :—

इति र प्रत्याहारमण्डनम्।

Post Colophon :—

सम्वत् १८(?)६ आषाढ़ शु ५ समाप्तिमगमत्।

4240.

1722. *The Same.*

Substance, country-made paper. 13½ × 5½ inches. Folia, 4. Lines, 14, 15 on a page. Character, Nāgara. Appearance, tolerable. Complete.

See above

Here the author's name is given as Pāṭhaka Rāmacandra. His father's name was Pāṭhaka Murāri and his younger brother was Pāṭhaka Lakṣmaṇa.

Colophon :—

इति श्रीमत्-पाठकमुरारिसूनु-पाठकलक्ष्मणाग्रज-पाठकरामचन्द्र-विरचिते रप्रत्याहारमण्डनं समाप्तम्।

Then अपि मृगाक्षि तवाधरपल्लवे, etc., etc.

4241.

873. **गजसूत्रव्याख्या ।** *Gaja-sūttra-vyākhyā.*

By Siva-rāmendra Yati.

For the manuscript see L. 1792.

गेऽस्थौ, the 67th sūttra of the third section of Pāṇini's first book is called here Gaja-sūttra.

The present exposition of the sūttra aims at the refutation of Vṛtti-kṛt and others, and follows mainly the Bhāṣya commentary of Phaṇī.

Rājendralāla reads the chronogram as शाके नेत्राचला-श्नौन्दौ जयनामकवत्सरे but the manuscript has in reality शाकेनेंद्रा वराश्नौन्दौ जयमानविवत्सरे.

4242.

1025. *The Same.*

Substance, country-made paper. 9 × 3¾ inches. Folia, 36. Lines, 7, 8 on a page. Character, Nāgara. Appearance, tolerable. Complete.

A commentary on Pāṇini I. 3. 67.

Another copy of above.

4243.

8450. **विवादकौमुदी ।** *Vivāda-kaumudī.*

By Lālamaṇi.

Substance, country-made paper. 9½ × 4½ inches. Folia, 12. Lines, 10 on a page. Extent in ślokas, 400. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

Colophon :—

इति श्रीकुरुपांचालदेशीय-गौड़ाचार्य्य-पाणिनीयार्थवक्तर्यां धार श्रीत्रिपाठिशिवरामात्मज-त्रिपाठिनंदनसूनु-त्रिपाठिलालमणिकृता विवादकौमुदी प्रपूर्त्तिमगात् । शुभमस्तु ॥

Mañgalācaraṇa and the object of the work :—

श्रीगणेशाय नमः ॥

नत्वा रमोमारमणौ सुरेशौ
व्याख्यां करोति ललमणिर्विधत्ते ।
नामीतिसूत्रस्य नवीनरीत्या
कवीन्द्र संसत् परिरंजनाय ॥
फणि-पाणिनि-कात्यनन्दनाखिलवाक्यानि विभाव्य कौतुकात् ।
रचयामि विवादकौमुदीं ननु गोविन्ददयावशंवदः ॥
नामि अजन्तोगस्य दीर्घः स्यान्नामि परतः, etc.

End :—

कुतर्कतमसो हन्त्री सुबुद्धिह्लादकारिणी ।
अस्तुवादचकोराणां प्रीतिदा वादकौमुदी ॥
इदं सन्तो याचे सविनयममूषां मम गिराम्
विचार्यार्थं सम्यक् सततनिरलीकेन मनसा ।
ततोऽन्वेष्या दोषा निरवधिविवेकैः सुविशदः
कृतो दोषारोपो भवति नहि दुःखाय सुधियाम् ॥

4244.

9030. **गैरिकसूत्रवृत्तिः ।** *Gairika-sūttra-vṛttiḥ.*

A commentary on the Gairīka-sūttra with the text.

Substance, country-paper. 10 × 4½ inches. Folia, 1. Lines, 19 on this work. Extent in ślokas, 20. Character, Nāgara Fresh. Complete

One leaf only.

इति शब्दात् सरस्वत्या इत्यादि ॥ १ ॥ व्याख्येयव्याख्यानयोरावापोद्वाराभ्यां उद्भूतावयवभावं हि प्रतीकमुच्यते ।

The Colophon :—

इति श्रीव्यङ्कपनामक-गङ्गारामविरचिता गैरिकसूत्रवृत्तिः समाप्तिमगमत् ॥

4245.

590. भाषावृत्तिः । *Bhāṣā-vṛttiḥ.*

By Puruṣottama.

Sūttras of Pāṇini, compiled at the instance of Lakṣmaṇa Sena, leaving out the Vedic sūttras.

Without beginning, without end. Separate paginations.

One of the colophons is given, which occurs on the obverse of the first leaf marked 1.

इति सार्व्वभौममहिम-महामहोपाध्यायश्रीपुरुषोत्तमदेवस्य भाषावृत्तौ द्वितीयाध्यायस्य तृतीयः पादः ।

Post Colophon :—

ध्यायं ध्यायं गुरुपदपद्मं
हरपदपद्मं स्मृत्वा स्मृत्वा ।
स्मारं स्मारं हरिपदपद्मं
द्विजशिवचन्द्रोऽलेखीत्तूर्णम् ॥
वैशाखस्य सुदिवस आद्ये
बसुदहनाब्धिक्षितिगणिते ।
शाके पादे यमभयभङ्गो
गणपतिमातुर्नामं नामं ॥

On the reverse of that leaf commences the last section of the second adhyāya which comes to an end in leaf 11. Then follows a new pagination from 1 to 19, containing the first section of the fourth adhyāya.

4246.

3807. *The Same.*

Substance, country-made paper. $15 \times 3\frac{1}{4}$ inches. Folia, 83. Lines, 5 on a page. Extent in ślokas, 1,300. Character, Bengali. Date, Śaka 1654. Appearance, discoloured.

It contains the seventh and the eighth adhyāyas.

The Last Colophon :—

इति महामहोपाध्यायश्रीपुरुषोत्तमदेवस्य भाषावृत्तौ अष्टमो ऽध्यायः संपूर्णः ।

Post Colophon :—

शकाब्दाः १६५४ पुस्तकमिदं श्रीभोलानाथ शर्म्मणः स्वाक्षरञ्च ।

श्रीरामः शरणम् ।

सूर्य्यग्रहे तु नाश्नीयात् पूर्व्वं यामचतुष्टयम् ।

चन्द्र[ग्र]हे तु यामांस्त्रीन् बालवृद्धातुरैर्विना ।

स्मृतिशास्त्रे विकल्पस्तु आकाङ्क्षापूरणे सति ॥

There are thirteen stray leaves along with the Bhāṣā-vṛtti.

4247.

3806. *The Same.*

Substance, country-made paper. $15 \times 3\frac{1}{4}$ inches. Folia, 15. Lines, 4 on a page. Extent in ślokas, 250. Character, Bengali of the eighteenth century. Appearance, discoloured and worn out.

A fragment, containing VI. 1. 1 to VI. 1. 155 of Pāṇini.

Colophon :—

इति श्रीपुरुषोत्तमदेवस्य भाषावृत्तौ षष्ठस्य पादः ।

Then a leaf more, marked 16, containing some sūttras from VI. 3. 1.

A work of grammar taught in the Rājsāhi district in Bengal.

4248.

4129. *The Same.*

Substance, country-made paper. $13\frac{1}{2} \times 2\frac{3}{4}$ inches, Folia, 109. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance discoloured. Incomplete at the end.

Colophons :—

17B, इति श्रीपुरुषोत्तमदेवस्य भाषावृत्तौ ङ्याप्पादः; 30A, ॰ रक्तपादः; 45B, ॰ युष्मत् पादः; 55A, ॰ चतुर्थाध्यायः समाप्तः; 70A, ॰ पञ्चमाध्यायस्य प्रथमः पादः; 85A, ॰ धान्य पादः; 96B, पञ्चमाध्यायस्य तृतीयः पादः.

The work breaks abruptly in the 109th leaf.

There is one more leaf containing the following colophon :—

इति बृहत्पारमेश्वरतन्त्रे त्रिपुराशिवसंवादे गुरुस्तोत्रं समाप्तम् ।

Beginning :—

ज्ञानात्मानं परमात्मानं, etc., etc. Effaced.

4249.

3813. *The Same.*

Four batches of palm-leaves measuring $17\frac{1}{2} \times 2$ inches. Character, Bengali of the seventeenth century. In a fair state of preservation.

A.

Contains in 1 to 66 leaves the fifth adhyāya of Pāṇini. The first leaf is badly damaged and very nearly illegible.

Post Colophon :—

शुभमस्तु शकाब्दाः १६११ । श्रीलक्ष्मीनारायणशर्म्मणः पाठार्थमिदं पुस्तकं तेरिख २७शे श्रावण अष्टमीतिथि ।

B.

Contains, in leaves 18 to 42, V. 2. 28 to V. 3. 8.

C.

Contains 1 to 23 leaves, of which 9, 21, 22 are missing. Sūttras 6/1/2 to 6/3/4.

4

D.

Contains, in leaves 34 to 65, the end of VI. 3 and the whole of 6/4.

4250.

3798. *The same with a commentary called Pañjikā.*

By Viśva-rūpa.

It contains two batches of leaves. I has 11 leaves and II, 63.

I.

Substance, country-made paper. $12\frac{1}{2} \times 3$ inches. Folia, 1 to 11, the last two unmarked. Lines, 8, 9 on a page. Extent in ślokas, 280. Character, Bengali of the sixteenth century. Appearance, very dilapidated.

A fragment. It contains the beginning of the Pañjikā :—

हरिं गिरां पतिं नत्वा कृत्वा कृष्णादिसंस्तुतिम् ।
भाषावृत्तेः समारम्भि विश्वरूपेण पञ्जिका ॥
यदि सुविमलवाचः सन्ति टीका विधिज्ञाः
तदपि जड़धियो मे नोद्यमो विस्मयाय ।
[अर्थविदि]तमेतत् सर्व्वलोकप्रसिद्धं
कवति शुकपिकादौ टिट्टिभस्तिंकते यत् ॥
स्वान्ते च सत्परितोषहेतवे पुरुषक्रिया ।
ममेयन्तु महाविद्यासारदुर्ज्जनकेतनम् ॥

निर्व्विघ्नेन प्रारिप्सितपरिसमाप्तिमिच्छन् ग्रन्थकृत् इष्टदेवतां नमस्यन्नाह नमो बुद्धायेति पदसमुदायस्य क्रियापेक्षत्वान्नमोऽस्त्वित्यर्थः ।

बुद्धेस्तत्त्वज्ञानं तदस्मिन्नस्ति प्रशस्तं स बुद्धिः । अर्श आदित्वादच् । यद्यपि विविधवेदव्यवस्थितविबुधानुमोदविधायि बर्हिंचक्रवितीर्य्यमाणवस्तुविबोधिता-विहितबुद्धविग्रहे विष्णौ वर्त्तते तथापि निखिलदक्षिणापक्षरक्षाकक्षानिविष्टैः शिष्टैर्नोदासितव्यम् । य एवं स भगवान् कुतुकी माहेन्द्रजालिकस्तिरस्कामपि वपुर्गृहीत्वा यथावसरं कार्य्यवैचित्र्यमारभते तदयमन्व[यः] बुद्धरूपिणे विष्णवे नमः । भाषायामपि पुरुषोत्तमदेवेन वृत्तिर्विधीयते श्रीमत्पाणिन्यादिसूत्राणां

विवरणं क्रियत इत्यर्थः। कुत्र भाषायां लौकिकपदप्रयोगे। वृत्तिः किं विशिष्टा अल्पा सर्व्वविषयिणी जयादित्यादिवृत्तिमपेक्ष्य।

नाभविष्यद्यदा वृत्तिर्जयादित्यस्य धीमतः—
नाज्ञास्यत् क्वचित् कश्चित् सूत्रार्थमपि पाणिनेः॥

II.

Substance, country-made paper. 15 × 3 inches. Folia, 63 by counting. Without leaf marks. Lines, 7 to 9 on a page. Character, Bengali of the sixteenth century. Appearance, dilapidated Writing effaced in many eaves. Without beginning and without end.

In the leaf VI of the second batch of leaves there is the colophon:—

इति विश्वरूपविरचितायां भाषावृत्तिपञ्जिकायाम् विभक्तिपादः।

4251.

1702. प्रक्रियाकौमुदी । *Prakriyā-kaumudī.*

By Rāma-candra.

Two different manuscripts, one containing the Subanta-pāda and the other Tiñanta-pāda with Kṛdanta and Vaidika.

(1) Substance, country-made paper. 9½ × 4½ inches. Folia, 136. Lines, 8, 9, 10 on a page. Character, Nāgara. Appearance, old.

(2) 9 × 3½ inches. Folia, 118. Lines, 9 on a page. Character, Nāgara. Date, Saṃvat 1664. Appearance, old.

Post Colophon :—

संवत् १६६४ वर्षे ज्येष्ठवदी अमायां प्रक्रियाकौमुदी भट्ट-राघवसुत-वासुदेवेनालेखि श्री, शुभमस्तु । शुभं भूयात् ।

निगमाङ्गस्कन्दमुखन्यंकुलक्ष्मामिते (१६६४) हायने नलाख्ये ज्येष्ठे बहुलपक्षके तिथौ पितृणां हर्षिदे व्यलिखीद्वासुदेवो द्विजोऽग्र्यः प्रक्रियाकौमुदीं भार्गवे ।

See I.O. Catal. No. 613.

After the three verses quoted in I.O. Catal. of the preamble of this work, our manuscript has a fourth. It runs :—

मीमांसायुगलाक्षपादकणभुक्प्रोक्तार्ज्जतद्वाक्पदा
दुर्ज्ञेयस्वनशास्त्रतप्तमनसां शब्दाधिकेच्छावताम् ।
शब्दाधारविसार्थ्य-साधुवचनध्वान्तादिनाशक्षमान्
रम्यार्च्छं पुरुरामचन्द्रजनिता सा प्रक्रियाकौमुदी ॥

Published in the Bombay Sanskrit series.

4252.

473. *The Same.*

Substance, country-made paper. 8¾ × 4 inches. Folia, 89, of which leaves 1, 4 to 6, 8, 38, 40, 43, 44, 56, 74, 76 to 78, 83 and 86 are missing. Lines, 8, 9 on a page. Character, Nāgara. Appearance, old.

Fragmentary.

4253.

8764. *The Same.*

Substance, country-made paper. 10½ × 4½, 3½ inches. Folia, 352. Lines, 7, 8 on a page. Extent in ślokas, 2,700. Character, Nāgara. Old. Incomplete.

A.

Folia 178 only.

The Colophon of the first part :—

इति श्रीमत्परमहंसपरिव्राजकाचार्य्य श्रीमद्गोपालाचार्य्य-गुरु-पूज्यपादशिष्य-श्रीरामचन्द्राचार्य्येण विरचितायां प्रक्रियाकौमुद्यां सुवन्तं समाप्तं

सम्बत् + + +

B.

An incomplete copy from 60 to 141 up to the end of Subanta.

C.

An incomplete copy, with leaves 1–92, तिवन्तप्रक्रिया ।

Beginning :—

प्रकृतिः सा जयत्याद्या यया धात्वादिरूपया ।

व्यज्यन्ते शब्दरूपाणि परप्रत्ययसन्निधेः ॥

धातोः। आतृतीयाध्यायान्तं वक्ष्यमाणाः प्रत्यया धातोर्ज्ञेयाः ।

4254.

5756. *Commentary on the same.*
By Śrī Kṛṣṇa

(Tiñanta section, only three fragments.)

Substance, country-made paper. 11×4 inches. Folia, 107+49 (of which the 22nd and the 33rd leaves are missing)+31. Lines, 8 to 10 on a page. Character, Nagara. Appearance, old. Fragments.

I. Colophon in the first batch consisting of 107 leaves :—

87B, पृथ्वीमण्डलमौलिमण्डनमणिः (?)
श्रीकृष्णस्य कृतौ समाप्तिमगमत् व्याख्या परस्मैपदे ॥

It comes up to the root Bhañj.

II. It begins with *Ad* (अद्) :—

28B, पृथ्वीमण्डलमौलिमण्डनमणिं ०
अगमत् साद्यादिकप्रक्रिया ॥

36A, पृथ्वीमण्डलमौलिमण्डनमणिः ०
समाप्तिमगमत् दैवादिकी प्रक्रिया ॥

38B, पृथ्वीमण्डलमौलिमण्डनमणिः ०
समाप्तिमगमत् स्वाद्याश्रया प्रक्रिया ॥

49B, पृथ्वीमण्डलमौलिमण्डनमणिः ०
समाप्तिमगमद्रौधादिकी प्रक्रिया ॥

III. Consisting of 31 leaves :—

4A, पृथ्वीमण्डलमौलिमण्डनमणिः ०
समाप्तिमगमत्तानादिकप्रक्रिया ॥

9B, पृथ्वीमण्डल, etc.
समाप्तिमगमत् क्रैयादिका प्रक्रिया ॥

Curādi-gaṇa is not complete.

4255.

9177. सिद्धान्तकौमुदी। *Siddhānta-kaumudī.*

Substance, country-made paper. $11\frac{1}{2} \times 6$ inches. Folia, 343. Lines, 10 on a page. Extent in ślokas, 6,860. Character, Nāgara. Date, Śaka 1765. Appearance, fresh. Remarkably correct. Neatly written. Complete.

All leaves have the marginal note. सि॰ कौ॰।

The note of the scribe :—

शुभं भवतु शाके १७६५। आनन्दनाम सम्वत्सरे आषाढ़ शुद्ध ६॥ इन्दुवासरे तद्दिनं समाप्तं॥ इदं पुस्तकं गङ्गाधर वकवन्त आठवले याचे आसे श्रीगजाननाय नमः। श्रीसरस्वत्यै नमः। श्रीकृष्णार्पणमस्तु।

4256.

7734. *The Same.*

I.

Substance, country-made paper. $10\frac{3}{4} \times 5$ inches. Folia, 26–144 (from the declension of उभय to the end of Samāsa) + 1–90 (containing the Taddhita chapter) + 1–69 (from the beginning of Tyādyanta to the end of Divādi) + 1–70 (from Svādi to the end of Tiñanta) + 1–90 (Kṛdanta). Lines, 9 on a page. Character, modern Nāgara. Appearance, fresh.

II.

Substance, country-made paper. $10 \times 4\frac{1}{4}$ inches. Folia, 80. Lines, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh.

From the beginning to Samāsa.

III.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 6. Lines, 27 on a page. Character, Nāgara of the nineteenth century. Appearance, soiled.

Contains Vaidikī-prakriyā.

4257.

4427. *The Same.*

(पूर्व्वार्द्धमाचम्) ।

Substance, country-made paper. 10 × 5 inches. Folia, 169. Lines, 14 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

Post Colophon :—

शुभमस्तु मिति वैशाख शुदि तिथौ १ नक्षत्रे १५ योगे ११
श्रीगणेशाय नमः ॥ श्रीगुरुभ्यो नमः, etc.

4258.

8513. *The Same.*

(उत्तरार्द्धमाचम्)

Substance, country-made paper. 12 × 5 inches. Folia, 24. Lines, 7 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh.

A mere fragment containing a portion of tiñanta only.

4259.

4560. *The Same.*

Substance, country-made paper. 10¾ × 5 inches. Folia, 195: Tiñanta pāda is complete in 93 leaves, Kṛtpada in 80 leaves and Vaidika-prakriya in 22. Three in three different hands. Lines, 9 to 11 on a page. Character, Nāgara. Appearance, oldish.

Post Colophon Statement to the Tiñanta-pāda :—

संवत् १७३९ वर्षे श्रावण वदि ॥ ब्रहस्पतिवासरे लिखितं
बालकृष्णेन लेखकपाठकयोः शुभं भूयात् ॥ मांगल्यं ददातु ॥

4260-61.

9604. *The Same.*

Substance, country-made paper. $17\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 202. Lines, 7 on a page. Extent in ślokas, 2,425. Character, Nāgara. Date, Saṃvat 1891. Appearance, old. Incomplete.

From the beginning to the end of Samāsa.

4262.

8915. *The Same.*

Substance, country-made paper. $17 \times 5\frac{1}{2}$ inches. Incomplete. From the beginning to leaf 107. The last eight leaves are a restoration in a slovenly hand. Up to a portion of the chapter on Samāsa. Lines, 10–13 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh.

4263.

8703. *The Same.*

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 70+29. Lines, 7 on a page. Extent in ślokas, 4,900. Character, Nāgara. Fresh.

From the beginning to the Kṛdanta chapter and taddhita.

4264.

11178. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, marked 2–10, 12, 13, 73, 173. Character, modern Nāgara.

A fragment.

4265.

11182. *The Same.*

Substance, country-made paper. $9 \times 4\frac{1}{2}$ inches. Folia, 14–138 and another set marked 1–13. Lines, 7, 8, 12 on a page. Character, modern Nāgara. Appearance, fresh.

I.

From अचोन्त्यादिटि to the end of Samāsa.

II.

तद्धित from the beginning to the Sūttra कोपधाच्च.

There are 6 stray leaves belonging to Siddhānta-kaumudī and 16 leaves belonging to Madhya-kaumudī.

4266.

9603. *The Same.*

Substance, country-made paper. $17\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 109. Lines, 7 in a page. Extent in ślokas, 1400. Character, Nāgara. Date, Saṃvat 1901. Appearance, fresh. Incomplete.

It contains the chapter on Taddhita only.

Post Colophon :—

सम्वत् १९०१ ।

4267.

8863. *The Same.*

Substance, country-made paper. Character, Nāgara of the eighteenth century. Appearance, discoloured.

Six batches of leaves.

I.

From the beginning to leaf 50 ending in "कर्म्मणि द्वितीया" अनुक्ते कर्म्मणि द्वितीया etc. ($12 \times 5\frac{1}{2}$ inches.)

II.

From leaf 26 of the तिङन्त chapter to leaf 110 of the same chapter. ($12 \times 5\frac{1}{2}$ inches.)

III.

Sixty-four leaves of the chapter on तिङन्त । (10×5 inches).

IV.

Leaves, from 20 beginning with एकवचनं सम्बुद्धिः to leaf 116 of, the सिद्धान्तकौमुदी. ($10 \times 5\frac{1}{2}$ inches.)

V.

Leaves from 51 to 122 of the सिद्धान्तकौमुदी. (12×5½ inches).

VI.

Leaves 49–70 ending with the colophon. इति स्वरप्रक्रिया ... ... इति चविटीकंटि-वरदराजकृतमध्यसिद्धान्तकौमुदी समाप्ता. (11½×5¼ inches).

4268.

8578. *The Same and connected works.*

Substance, country-made paper. 10½×4½, 12½×4½, 9½×4, 12½×4½, 14×5¼ inches. Folia, 668. Lines, 8, 9, 10, 11, 12, 13, 18 on a page. Character, Nāgara. Appearance, old, incomplete.

(1) From leaf 1 to 138. 13½×5.

(2) Leaf 37 to 99. 13×5.

(3) From leaves 16 to 37. (सन्धि and सुबन्त)। 12¼×4½.

(4) सिद्धान्तमञ्जूषा by Nāgesa Bhaṭṭa. The date of copying is Saṃvat 1828. स्फोटवाद from the beginning to the end. Leaves, 1 to 233. 13×5.

(5) A few leaves of सुबन्त। 13×5.

(6) Leaves from 22 to 31, 11×4½, marked हरिभजे with portions of some commentary later than शब्देन्दुशेखर which it quotes.

(7) मञ्जूषा from 39 to 105. 13×5.

(8) From the beginning of the 2nd half to the end of तिङन्त। Leaves 1 to 67. 12½×4½.

(9) वैदिकप्रक्रिया complete. Leaves 1 to 17. 9½×4.

(10) The first twenty leaves of अपत्यार्थतद्धित from the beginning. 13×5.

(11) The first eight leaves of वैदिकटीका from the beginning. 14×5½.

(12) The first thirteen leaves $14 \times 5\frac{1}{2}$ of खरटीका the last two works (11 and 12) are by Jaya-kṛṣṇa, son of Raghunātha Bhaṭṭa, son of Govardhana Bhaṭṭa, the best of the मौनिकुल ।

4269.

9271. *The Same.*

Substance, country-made paper. 13 × 5 inches. Folia, 15. Lines, 10, 11 on a page. Extent in ślokas, 300. Character, Nāgara. Appearance, tolerable. Incomplete.

A part of the Vaidika-prakaraṇa of the Siddhānta-kaumudī.

It begins thus :—

श्रीगणेशाय नमः। छन्दसि पुनर्वस्वोरेकवचनं ॥ द्वयोरेकवचनं वा स्यात् ॥ पुनर्वसुर्नक्षत्रं ॥ पुनर्वसू वा । लोके तु द्विवचनमेव ॥ विशाखयोश्च ॥ प्राग्वत् विशाखानक्षत्रं ॥ विशाखे ॥ षष्ठीयुक्त-छन्दसि वा ॥ षष्ठ्यन्तेन युक्तः पतिशब्दश्छन्दसि विसंज्ञो वा स्यात् ॥

4270.

9610A. *The Same.*

Substance, country-made paper. Character, Nāgara. Appearance, fresh.

Three batches of leaves.

I.

From leaf 36 to leaf 42 on सुबन्त । (13 × 5 inches).

II.

Leaves from 132 to 170 on विभक्ति and समास । ($13\frac{1}{2} \times 5$ inches).

III.

From leaf 1 to leaf 28 on तिङन्त । ($11 \times 4\frac{1}{2}$ inches).

4271.

A commentary on the same.

4434. **प्रौढ़मनोरमा ।** *Prauḍha-manoramā.*

A commentary on Siddhānta-kaumudī by the author himself.

Substance, country-made paper. 13 × 4½ inches. Folia, 85. Lines, 11 on a page. Character, Nāgara of the early nineteenth century. Appearance, fresh. Incomplete at the end. Up to Avyayībhāva Samāsa.

Often printed and often noticed.

4272.

4561. *The Same.*

Substance, country-made paper. 12 × 5½ inches. Folia, Tiñanta is complete in 124 leaves and kṛdanta in 111. Lines, 9 on a page. Character, Nāgara. Date, Samvat, 1739. Appearance, discoloured.

Contains two chapters only—Tiñanta and Kṛdanta.

Post Colophon Statement to the Tiñanta-prakaraṇa :—

शुभमस्तु । श्रीरस्तु । ग्रन्थसंख्या खवाणाकरवह्निभिः । शुभं भवतु । श्रीरामाय नमः । ३२५० ।

Post Colophon Statement to the Kṛdanta-prakaraṇa :—

शुभमस्तु । संवत् । १७३६ संख्या २७५० ।

4273.

8704. *The Same.*

Substance, country-made paper. 9½ × 4 inches. Folia, 111. Lines, 9 on a page. Extent in ślokas, 3,500. Character, Nāgara, Fresh. Old. Incomplete.

On the Kṛdanta chapter in 111 leaves.

Post Colophon:—

संवत् १८४४ मीतीः पुस वदी ११ वार + + + + ।

4274.

11181. *The Same.*

Substance, country-made paper. 13 × 5 inches. Folia, 18. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh.

A mere fragment.

Beginning :—

ध्यायं ध्यायं परं ब्रह्म स्मारं स्मारं गुरोर्गिरः ।
सिद्धान्तकौमुदीव्याख्यां कुर्म्मः प्रौढमनोरमाम् ॥, etc.

4275.

11052. *The Same.*

Substance, country-made paper. 13 × 5½ inches. Folia, 17 to 96. Lines, 12 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh.

20A, इत्यच् सन्धिः ।

96A, इति हलन्ताः स्त्रीलिङ्गाः ।

The MS. ends abruptly in the next chapter.

There is one more leaf marked 123 belonging to the same work.

4276.

11180. *The Same.*

Substance, country-made paper. 13 × 5 inches. Folia, 99 to 145. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh. A mere fragment.

4277.

8916. *The Same.*

With the commentary लघुशब्दरत्नम् *Laghu-sābda-ratnaṃ.*

By Hari Dīkṣita, the grandson of Bhaṭṭojī Dīkṣītā.

Substance, country-made paper. 13 × 5 inches. Folia, 150. In tri-pāṭha form. Character, modern Nāgara. Appearance, fresh. Incomplete. Up to a portion of Kāraka.

See L. 791.

4278.

526. लघुशब्दरत्नम् । *Laghu-śabda-ratnam.*

A commentary on the Praudha-manoramā. By Hari Dīkṣita son of Viśveśvara Dīkṣitā and grandson of Bhaṭṭoji Dīkṣita.

To the end of the Suvanta chapter.

For the manuscript see L. 1293.

This is called Laghu-śabda-ratna, because there is a larger work called simply Śabda-ratna. See I.O. Catal. 651 and 652.

4279.

11210. *The Same.*

Substance, country-made paper. 10 × 4 inches. Folia, 218. Lines, 8, 9 on a page. Character, Nāgara. Date, Saṃvat, 1853. Appearance, fresh. To the end of Subanta.

Colophon :—

इति श्रीमद्दीक्षितभट्टोजिपौत्रदीक्षितहरिविरचिते प्रौढ़मनोरमाव्याख्याने लघुशब्दरत्ने सुवन्तं समाप्तिमगमत् ।

Post Colophon :—

संवत् १८५३ मिति चैत्रवदीये समाप्त ।

राम । राम ।

4280.

5279 A. *The Same.*

I. सुवन्त ।

Substance, country-made paper. 10 × 4½ inches. Folia, 4 to 168, of which the 31st is missing, in two hands the first ending leaf 57. Lines, 11 on a page. Character, Nāgara of the early nineteenth century. Appearance, old and discoloured. Incomplete in the beginning.

Colophon :—

इति श्रीमद्दीक्षितभट्टोजीपौत्रदीक्षितहरिविरचिते प्रौढ़मनोरमाव्याख्याने लघुशब्दरत्ने सुवन्तं समाप्तिमगमत् ।

II. तिङन्तप्रकरणम् ।

Substance, country-made paper. 10 × 4½ inches. Folia, 56. Lines, 11 per page. Character, Nāgara of the nineteenth century. Appearance, fresh.

Colophon :—

इति दीक्षितभट्टोजिपौत्र-दीक्षितहरि-विरचिते लघुशब्दरत्ने-
तिङन्तं समाप्तम् ।

III. वैदिकी प्रक्रिया ।

Substance, country-made paper. 10 × 4½ inches. Folia, 19. Lines, 11 on a page. Character, Nāgara of the nineteenth century. Appearance, old and discoloured. Complete.

Colophon :—

इति दीक्षितश्रीमद्भट्टोजीपौत्र-दीक्षितवीरेश्वरपुत्र-दीक्षित-
हरि-विरचित-लघुशब्दरत्ने वैदिकी समाप्ता ।

See I.O. Catal. No. 653.

4281.

8867. *The Same.*

Two fragments from the beginning.

Substance, country-made paper. 12¼ × 6 inches. I, fr. 1–53; II, fr. 1–33. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh.

Maṅgalācaraṇa :—

शेषविभूषणमीडे शेषाशेषार्थलाभाय ।
दातुं सकलमभीष्टफलमीष्टेयं कृपादृष्टिः ॥

4282.

10887. *The Same.*

Substance, country-made paper. 9½ × 4 inches. Folia, 79. Lines, 10 on a page. Character, modern Nagara. Appearance, fresh. A fragment.

Colophon :—

इति श्रीमद्दीक्षितभट्टोजिपौत्र-दीक्षितवीरेश्वरपुत्र-दीक्षित-हरि-विरचिते लघुशब्दरत्ने वैदिकी समाप्ता ॥

Post Colophon :—

संमत् १८५३ मीति जेट सुदी न २ ।

4283.

3085. भावप्रकाशः । *Bhāva-prakāśaḥ.*

By Vaidya-nātha Pāyaguṇḍe.

Substance, country-made paper. $11\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 1 to 107+1 to 97+227 to 415+424 to 594. Lines, 10, 12 on a page. Character, Nāgara. Appearance, discoloured. The first half of the first leaf is entirely corroded breadthwise.

Bhāva-prakāśa is a commentary by Vaidya-nātha Pāyaguṇḍe on Laghu-śabda-ratna of Hari Dīkṣita, which is a commentary on Prauḍha-manoramā by Bhaṭṭoji-Dīkṣita, a commentary on his own Siddhānta-kaumudī.

Leaves 1 to 107 end with *Paribhāṣā*-prakaraṇa.

Then come leaves 1 to 97, a restoration, beginning from the third line of 106B. (colophon in 96B— इति हल् सन्धिः).

After a gap come leaves 227 to 415 of the old manuscript. There is a colophon in 251A, which closes the Pañca-sandhi-prakaraṇa :—

इति श्रीमत् पायगुण्डोपाख्यमहादेवसुतवैद्यनाथकृत-भावप्रकाशे लघुशब्दरत्नव्याख्याने पञ्चसन्धिप्रकरणं परिपूर्णम् ।

There is, again, a gap of leaves 416 to 423. The last batch of the leaves are from 424 to 594 and are of the old MS. The last leaves are concerned with *Kāraka* and *upapada.*

The first leaf of which the first half is entirely gone contains :—

(1) वान्यदं शिवाङ्कं शैवशिवोपशोभितं शिवं शिवेज्यारतभी ।

(2) लंकारकं दुर्गरमोमाकान्तया युतं गुरुं नत्वाश्रये शब्दर ।

(3) त्रालदयान्वित पायगुरुवेत्युपाख्यातो वैद्यनाथो यथामति ।

(4) लंचरेदित्यादिस्मृत्यादिविधितः शिष्टाचारानुमितात् मङ्गला ।

(5) त्वाच्चादौ निर्व्विघ्नपरिसमाप्त्याद्यर्थं सामान्यतो मङ्गलस्य प्राप्तत्वे ।

(6) इत्यादिवचनबोधितावश्यकर्त्तव्यविघ्नाधिपदेवता मङ्गल ।

(7) मङ्गलातिरिक्तमङ्गलस्य यो वै स्वामित्वादिश्रुत्यादिसूचितया ।

(8) मुनिप्रमाणकत्वमेतद्ग्रन्थस्य तन्माचानुयायित्वं च देवतादिवाच ।

(9) दोषनिवृत्तिफलक-प्राथम्यबोधक-शास्त्रविषयत्वेन तदस्तु ।

(10) नयितुं शिष्यशिक्षायै व्याख्यातृश्रोतॄणामनुषङ्गतो मङ्ग—

(2nd leaf) लाय च प्रथमोक्तदेवतावाचकशेषशब्दबोध्यपतञ्जलियुक्त-स्वेष्टदेवताविषयकं स्तुत्यात्मकं मङ्गलं निबध्नाति शेषविभूषणमिति ।

4284.

9371. **लघुशब्देन्दुशेखरः ।** *Laghu-śabdendu-śekharaḥ.*

A commentary on Siddhānta-kaumudī.

By Nāgeśa.

Substance, country-made paper. 13 × 5 inches. Folia, 95. Lines, 15 on a page. Extent in ślokas, 5,700. Character, Nāgara. Appearance, tolerable. Incomplete to the end of स्त्रीप्रत्यय ।

This is a well-known commentary on Siddhānta-kaumudī.

Mañgalācaraṇa :—

प्रातंजलमहाभाष्ये कृतभूरिपरिश्रमः ।
शिवभट्टसुतो धीमान्...... ।
नत्वा फणीशं नागेशस्तनुते लघुशब्देन्दुशेखरं ॥

4285.

5279B. *The Same.*

A commentary on Bhaṭṭoji Dīkṣita's Siddhānta-kaumudī by Nāgeśa Bhaṭṭa, son of Śiva Bhaṭṭa; being an abridgement of Śabdendu-śekhara by the same author.

I. तिङन्तप्रकरणम् ।

Substance, country-made paper. 10×4½ inches. Folia, 6 to 134. Lines, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, old. Incomplete in the beginning.

Colophon :—

इति शिवभट्टसुतसतीगर्भज-नागोजीभट्टकृते लघुशब्देन्दुशेखरे तिङन्तं सम्पूर्णम् ।

In a later hand :—

ग्रन्थसंख्या २६५० ।

II. कृत्प्रकरणम् ।

Substance, country-made paper. 10×4½ inches, Folia, 1 to 55. Lines, 7 on a page. Character, Nāgara of the nineteenth century. Appearance, old. Complete.

The leaves are all marked ल. शे. कृ.

Colophon :—

इत्युपाध्यायोपनामकशिवभट्टसुतसतीगर्भज-नागोजीभट्टकृते लघुशब्देन्दुशेखरे सि—

Here the MS. breaks off.

See I.O. Catal. Nos. 663, 664 and 665.

4286.

5229. *The Same.*

Substance, country-made paper. 12×5½ inches. Two fragments, one containing 72 leaves of which 9th to 31st and 34th are missing; and the other contains 47 leaves of which the 34th and the 36th are missing. Character, Nāgara. Appearance, old and worn out.

4287.

8866. *The Same.*

Substance, country-made paper. 12½ × 5 inches. Folia, 72. Lines, 12. 13 on a page. Character, Nagara of the nineteenth century. Appearance, discoloured. A fragment.

4288.

11092. *The Same.*

Substance, country-made paper. 10½ × 5 inches. Folia, 100, Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh.

95B, इत्यजन्ताः पुंलिङ्गाः ।

The MS. ends abruptly in the next chapter.

4289.

11192. *The Same.*

Substance, country-made paper. 11 × 5 inches. Folia, 8 to 31. Lines, 15 on a page. Character, modern Nāgara. Appearance, fresh.

A fragment of Śabdendu-śekhara (Samjñā-prakaraṇa).

4290.

4421. *The Same.*

Substance, country-made paper. 15 × 6 inches. Folia, 1–72 + 1–65 and 1–38. Lines, 14 on a page. Character, Nāgara. Appearance, old and worm-eaten. The first half only.

A copy of the lithographed edition of Benares.

4291.

517. **चिदस्थिमाला ।** *Cidasthi-mālā.*

By Vaidya-nātha Pāyaguṇḍe.

A gloss on the Laghu-śabdendu-śekhara, by Vaidya-nātha Pāyaguṇḍe.

For the manuscript see L. 1305.

It comes to an abrupt end.

4292.

5. **वैयाकरणसिद्धान्तरत्नाकरः ।**

Vaiyākaraṇa-siddhānta-ratnākarah.

Being a commentary on Siddhānta-kaumudī.

By Rāmakṛṣṇa Bhaṭṭa, the son of Timmalla.

See L. 705.

Hand-writing eighteenth century.

4293.

5279C. **तत्त्वबोधिनी ।** *Tattva-bodhinī.*

A commentary on the Siddhānta-kaumudī, by Jñānendra Sarasvatī.

I.

Substance, country-made paper. 11 × 5 inches. Folia, 328. Lines, 11 on a page. Character, Nāgara. Appearance, old.

From the beginning to the end of Taddhita.

For the beginning see I.O. Catal. No. 654, 655.

324A, इति तद्धितप्रक्रिया ।

Then follows the commentary of Dvirukta-prakaraṇa, which is not complete, in the present manuscript.

II. तिङन्तकाण्डम् ।

Substance, country-made paper. 11 × 5 inches. Folia, 171. Lines, 11 on a page. Character, Nāgara. Date, Saṃvat 1899. Appearance, old and discoloured. Complete.

Colophon:—

इति श्रीपरमहंसपरिब्राजकाचार्य्य-श्रीवामनेन्द्रस्वामिचरणार-विन्दसेवकज्ञानेन्द्रसरस्वतीकृतौ सिद्धान्तकौमुदीव्याख्यायां तत्त्व-कौमुद्याख्यायां तिङन्तकाण्डं समाप्तम् ।

Post Colophon Statement :—

संवत् १८६६ आषाढ़ वदि नवम्यां शनौ वासरे शतभिषानक्षत्रे लिखितं पण्डितकाश्मीरिसहजरामपठनार्थम्। शुभं भूयात्।

4294.

9619. *The Same.*

Substance, country-made paper. 10 × 5½ inches. Folia, 65. Lines, 8 on a page. Extent in ślokas, 780. Character, Nāgara. Appearance, tolerable. Incomplete at the end.

Well known.

From the beginning to अच्सन्धिपाद upto "इदुतौच सप्तम्यर्थे" सूत्रम्।

4295.

9777. *The Same.*

Substance, country-made paper. 11 × 6 inches. Folia, 38. Lines, 6 on a page. Extent in ślokas, 418. Character, Nāgara. Appearance, tolerable.

A fragment.

End of परिभाषा प्रकरण and beginning of अच्सन्धि।

4296.

8702B. *The Same.*

Substance, country-made paper. 10 × 4¼ inches. Folia, 358. Lines, 10 to 11 on a page. Extent in ślokas, 7,200. Character, Nāgara. Worm-eaten. Fresh. Incomplete.

1. The Tiñanta-kāṇḍa complete in 199 leaves.
2. The Kṛdanta chapter complete in 159 leaves.

4297.

262. **सुबोधिनी।** *Subodhinī.*

By Jaya-kṛṣṇa, son of Raghu-nātha, and grandson of Govardhana Bhaṭṭa of the Mauni family.

For the manuscripts see L. 1417.

Contains commentary on the chapter of accentuation only, of Bhaṭṭoji Dīkṣita's Siddhānta-kaumudī grammar.

Repeatedly printed in India.

4298.

8917. *The Same.*

Substance, country-made paper. $13\frac{1}{4} \times 5\frac{1}{2}$ inches. Folia, 28. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh.

Contains commentary on Vaidika prakriyā only.

Complete in 28 leaves.

See L. 3122.

4299.

894. **सिद्धान्तकौमुदीगूढ़फक्किकाप्रकाशः ।**

Siddhānta-kaumudī-gūḍha-phakkikā-prakāśaḥ.

By Indra-datta Upādhyāya.

For the manuscript see L. 1771.

The manuscript has been repaired with transparent paper. But on the margins ordinary thick paper has been used, and almost all the leaf marks are covered over with it. So at the present state of the manuscript it cannot properly be described.

4300.

2859. **पूर्व्वपक्षावली ।** *Pūrva-pakṣāvalī.*

By Horila Śarmā.

Substance, country-made paper. $11 \times 4\frac{3}{4}$ inches. Folia, 49. Lines, 7 on a page. Extent in ślokas, 1,000. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

The MS. contains a collection of subtle questions on Sanskrit grammar, put to the assembly of pundits at Puṇya-grāma or Puna during the ascendency of the Peshwas. The questions relate to. Siddhānta-kaumudī mainly.

Mañgalācaraṇa :—

नमस्कृत्य शिवं साम्बं गणनायकसंयुतं ।
लभन्ते यत्प्रसादेन लोकाः सर्व्वमनोरथम् ॥

The object of the work and its author :—

पुण्यग्रामसभायां ये व्याकृता मम सन्निधौ ।
पूर्व्वपक्षाः कृता लोकैः पण्डितैर्दुःसमाधयः ॥
लिख्यन्ते ते मया यत्नैरुपकाराय धीमताम् ।
छात्राणां सुगमैः पक्षैः श्रीमद्भोरिलशर्म्मणा ॥

Colophon :—

इति श्रीमद्भोरिलश[र्म्म]कृता पूर्व्वपक्षावली समाप्ता ।

4301.

252. मध्यसिद्धान्तकौमुदी ।

Madhya-siddhānta-kaumudī.

By Varada-rāja.

Substance, country-made paper. 10½ × 4 inches. Folia, 133. Lines, 11 on a page. Extent in ślokas, 3,058. Character, Nāgara. Appearance, old.

Separate pagination for different sections. The first two leaves of Samāsa are missing.

An abridgment of Siddhānta-kaumudī called Madhya-kaumudī, from its moderate scope: not so detailed as Siddhānta-kaumudī, nor so condensed as Laghu-kaumudī.

4302.

1954. *The Same.*

Substance country-made paper. 10 × 4 inches. Folia, 85. Lines, 8, 9 on a page. Character, Nāgara. Appearance, discoloured. Down to the yañanta-prakriyā.

Post Colophon :—

हे पुस्त नानादिच्छित भागवत यांचे असे

4303.

11183. *The Same.*

Substance, country-made paper. 10 × 5 inches. Lines, 9, 10 on a page. Character, Nāgara.

The leaves of two different MSS.

I. 1–39 from the beginning to the sūttra द्युतिस्वाप्योः संप्रसारणम्।

II. Marked 38–70, from the concluding portion of द्युतादि।

70A, इति णिच् सन् यङ्लुगन्ताः।

It ends abruptly after the sūttra कर्त्तुः क्यङ् सलोपश्च।

4304.

5103. *The Same.*

Substance, country-made paper. 9½ × 4½ inches. Folia, 100 to 208. Lines, 9 on a page. Character, Nāgara of the eighteenth century. Appearance, old, worn-out and faded. A fragment.

From the middle of *Nāma-dhātu* to the end of the work.

Last Colophon :—

इति श्री + + + वरदराजभट्टकृता मध्यसिद्धान्तकौमुदी समाप्तिमगमत्।

Post Colophon Statement :—

इ + + + रामपण्डितस्य॥ मध्यसिद्धान्तकौमुदी लेखक प + + + +

4305.

9301A. *The Same.*

Stray leaves.

The chapter on तिङन्त of *Madhya-kaumudī* in 41 leaves, and 8 leaves of kṛt-prakaraṇa of the same, both with marginal notes.

4306.

9776. *The Same.*

Substance, country-made paper. 11×6 inches. Folia, 20 to 59. Lines, 9 on a page. Extent in ślokas, 560. Character, Nāgara. Appearance, tolerable.

A mere fragment.

4307.

10856. *The Same.*

Substance, country-made paper. 10×5 inches. Folia, 16. Lines, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured. A mere fragment.

4308.

10871. *The Same.*

Substance, country-made paper. 9×4 inches. Folia, 43. Lines, 8 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured. A fragment.

43A, इत्यव्ययानि ।

4309.

11256. *The Same.*

Substance, country-made paper. Character, Nāgara.

A fragment of Madhya-siddhānta-kaumudī, with leaves marked from 70–72 and 71–80.

4310.

2287. **लघुसिद्धान्तकौमुदी ।**

Laghu-siddhānta-kaumudī.

By Varada-rāja.

Substance, country-made paper. 10½ × 4½ inches. Folia, 139, of which 16, 18, 19, 20, 21 are missing and the leaf-mark of 102 is omitted. Character, Nāgara of the nineteenth century. Appearance, fresh.

Colophon:—

पाणिनीयप्रविष्टानां बालानां चोपकारिका ।
कृता वरदराजेन लघुसिद्धान्तकौमुदी ॥

Post Colophon:—

शुभमस्तु । इति श्रीकाशिविश्वेश्वरानाथजी ।

4310A.

·8703A. *The Same.*

In 75 leaves.

Substance, country-made paper. 10½ × 4½ inches. Folia, 75. Lines, 8 on a page. Extent in ślokas, 1,100. Character, Nāgara. Fresh.

तिङ्पाद	...	1–43B.
कृत् ...	...	43B–50B.
विभक्ति	...	51A–52A.
समास	...	52B–60A.
तद्धित	...	60A–72B.
स्त्री प्रत्यय	...	72B–75A.

4311.

11193. *The Same.*

Substance, country-made paper. 10½ × 5 inches. Folia, 40 to 127. Character, modern Nāgara. Date, Saṃvat, 1857. Appearance, fresh.

From the sūttra लः कर्म्मणि च भावे चाकर्म्मकेभ्यः to the end.

Last Colophon:—

शास्त्रान्तरे प्रविष्टानां बालानां चोपकारिका ।
कृता वरदराजेन लघुसिद्धान्तकौमुदी ॥
सिद्धान्तकौमुदी शब्दकौस्तुभभोगभोगतः ।
चक्रे वरदराजः श्रीलघुसिद्धान्तकौमुदीम् ॥

इति समाप्ता ।

Post Colophon:—

संवत् १८५७ शाके शालिवाहनीये शाके १७२२ भाद्रपदे मासि कृष्णपक्षे तिथौ षष्ठ्यां रविवासरे लिखितमिदं पुस्तकम् ।

श्रीशुक्लाच्छविनाथेन स्वहस्ताक्षरेण श्रीसर्व्वोपरि विराजमान ज्ञानप्रकाशस्य तस्य पाठनार्थं शुभमस्तु पत्रसंख्या १२७ ।

4312.

11237. *The Same.*

Substance, country-made paper. 11 × 5 inches. Folia, 32. Lines, 9 on a page. Character, modern Nāgara. Fresh.

A mere fragment. To the end of the avyayas or indeclinables.

4313.

11236. *The Same.*

Substance, country-made paper. 10½ × 5 inches. Folia, 28. Lines, 7 on a page. Character, modern Nāgara. Fresh.

A mere fragment.

26A, इत्यजन्ता नपुंसकलिङ्गाः ।

It ends abruptly.

4314.

11105. *The Same.*

Substance, country-made paper. 10 × 5 inches. Folia, 2 to 14. Lines, 9 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured. A mere fragment. One stray leaf.

4315.

11000. *The Same.*

Substance, country-made paper. 11 × 4½ inches. Folia, 67. Lines, 7 to 9 on a page. Character, modern Nāgara. Appearance, fresh.

It begins with Ākhyāta: लट्, लिट्, लुट्, etc.

The last leaf 67 ends with the sūttra of Taddhita: नद्यादिभ्यो टक् ।

PHILOSOPHY AND TECHNICAL RULES OF PAṆINI.

4317.

8085. **वाक्यपदीयः ।** *Vākyapadīyaḥ.*

By Bhartṛ Hari.

Substance, country-made paper. 10 × 5 inches. Folia, 2 to 88. Lines, 9 on a page. Character, Nāgara. Saṃvat, 1758. Appearance, old, worm-eaten and worn-out.

Last Colophon :—

इति श्रीभर्तृहरिकृते वाक्यपदीये तृतीयः काण्डः ।

Post Colophon :—

शुभमस्तु संवत् १७३८ समये पुस सुदी १० राम राम ग्रन्थ-संख्या १९७५ ।

The author died in 651, so says It Siang.

4318.

1458. **वाक्यपदीयप्रकाशः ।** *Vākyapadīya-prakāśāḥ.*

By Hari-vṛṣabha.

Substance, country-made paper. 11 × 4½ inches. Folia, 24 + 31 = 55. Lines, 7 on a page. Extent in ślokas, 1,155. Character, Nāgara. Date, Saṃvat 1902. Appearance, new.

Contains the first kāṇḍa only.

Colophon :—

इति श्रीमहावैयाकरणहरिवृषभविरचिते वाक्यपदीयप्रकाशे आगमसमुच्चयो नाम ब्रह्मकाण्डं प्रथमं समाप्तम् ।

Post Colophon :—

संवत् १९०२ श्रावण कृष्णपक्ष दुतियां बुधे द्विजेनालेखि काश्यां ।

The text and the commentary both have been printed in the Benares Sanskrit series by Mahāmahopādhyāya Gaṅgādhara Śāstrī, C.I.E.

In the fifth and sixth centuries A.D. the study of Pāṇini with its Bhāṣya was discontinued. Bhartṛ Hari's Guru Vasu-rāta got a manuscript of the sūttras and the bhāṣya from Southern India and taught it to him. He wrote the Vākyapadīya commonly called after his name Hari-kārikā, as a succinct commentary to the Mahā-bhāṣya in verse. The work has three kāṇḍas: Brahma-kāṇḍa, Vākya-kāṇḍa and Pada-kāṇḍa. It is commonly said that the kārikās have two commentaries, one by Helā-rāja and the other by Puṇya-rāja. The first two kāṇḍas have been printed with commentary. Puṇya-rāja's name appears in the commentary of the second kāṇḍa, but not in the first. In the printed text the editor attributes the commentary to Puṇya-rāja, but on what authority he does not say. Neither in the body of the commentary nor in the colophon of the first kāṇḍa is Puṇya-rāja's name mentioned.

4319.

8822. *The Same.*

With a commentary. **ब्रह्मकाण्डम्** *only.*

Substance, country-made paper. 14 × 5 inches. Folia, 37. Lines, 9 on a page. Extent in ślokas, 800. Character, Nāgara. Date, Saṃvat 1936.

Complete in 37 leaves and 157 verses.

4320.

1114. **प्रकीर्णप्रकाशः ।** *Prakīrṇa-prakāśaḥ.*

By Helā-rāja.

Substance, country-made paper. 10½ × 4⅝ inches. Folia, 239. Lines, 12 on a page. Extent in ślokas, 8,600. Character, Nāgara. Appearance, tolerable.

A commentary on the third part, Prakīrṇa, or Pada-kāṇḍa of Bhartṛhari's Vākyapadīya. Incomplete at the end. See I.O. Catal. 707. The commentator was the son of Bhūri-rāja.

4321.

572. **स्फोटतत्त्वम् ।** *Sphoṭa-tattvam.*

By Śeṣa-Kṛṣṇa.

For the MS. see L. 1431.

The end:—

प्राक्तन्तु (?) सूक्तिमुक्तानां माला कृष्णविनिर्म्मिता ।
विदुषामद्विषां कण्ठे भासतामसतामपि ॥ १ ॥
क्रियाकारकभावेन यत् सर्व्वत्रानुभूयते ।
स प्रत्यगात्मा जयति शब्दब्रह्ममयं महः ॥
शब्दब्रह्माभिधानं श्रीमद्भाष्यकार(स्य)सम्मतम् ।
श्रीकृष्णशेषविदुषा स्फोटतत्त्वं निरूपितम् ॥
विद्वद्भिः सदसद्व्यक्तिकारिभिः सारहारिभिः ।
रागविद्वेषरहितैर्दूषितं वास्तु भूषितम् ॥

A work on the philosophy of grammar. It follows Mahā-bhāṣya and Bhartṛ Hari. The author's time is the end of the sixteenth century.

4322.

883. **स्फोटचटकम् ।** *Sphoṭa-caṭakam.*

By Maunī Kṛṣṇa Bhaṭṭa, son of Raghu-nātha by Jānakī, and grandson of Govardhana.

For the MS. see L. 1780.

Aufrecht, in his Cat. Cat., would call the work Sphoṭa-candrikā. He gives also the author's name as Jaya Kṛṣṇa, which is not supported by any of his authorities.

4323.

487. वैयाकरणसिद्धान्तभूषणम् ।

Vaiyākaraṇa-siddhānta-bhūṣaṇam.

By Koṇḍa Bhaṭṭa, son of Rañgoji Bhaṭṭa.

For the manuscript see L. 1328.

It ends :—

विद्याधीश वड़ेरुसंज्ञकयतिं श्रीमाध्व-भट्टारकं
जित्वा केल[ला]दिवेङ्कटस्य सन्निधेप्यान्दोलिकां प्राप्तवान् ।
यश्चक्रे मुणिवर्य्यसूत्र विवृतिं सिद्धान्तभंगं तथा
माध्वानां तमहं गुरूपमगुरुं रङ्गोजिभट्टं भजे ॥
पाणिनीयवचसा खलु मूलं चे[˙]द्रशेखरभवानिति रूढ़ं ।
तेन भूषणमिदं हि तवैव प्रीतये भवतु सांब शिवस्य ॥

This MS. begins with the commentary of the 27th kārikā out of 74 by Bhaṭṭoji Dīkṣit on the philosophy of grammar.

Colophon :—

इति श्रीमत् पदवाक्यप्रमाणपारावारपारीन-धुरीणरंगोजी-
भट्टात्मजकौण्डभट्टकृते वैयाकरणभूषणे चरमः स्फोटवादः समाप्तः ।

4324.

11021. *The Same.*

Substance, country-made paper. 12 × 5 inches. Folia, 171. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh. Complete.

Last Colophon :—

इति श्रीमत्पदवाक्यप्रमाणपारावारपारीणधूरीणरङ्गोजिभट्टा-
त्मज-कोण्डभट्टकृते वैयाकरणभूषणे चरमः स्फोटवादः समाप्तः ।

4325.

8864. *The Same.*

Substance, country-made paper. 11 × 4¾ inches. Folia, 132. Lines, 10 to 14 on a page. Character, Nāgara, written in a neat, clear hand of the eighteenth century. Appearance, discoloured. Complete.

The Last Colophon :—

इति श्रीमत्पदवाक्यप्रमाणपारावारपारीणधुरीण-रंगोजिभट्टात्मजश्रीकोंडभट्टकृते वैयाकरणभूषणे चरमः स्फोटवादः समाप्तः ।

4326.

7792. *The Same.*

Substance, country-made paper. $10\frac{1}{4} \times 5$ inches. Folia, 20. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh.

A mere fragment, up to *apādāna-kāraka* (ablative).

4327.

9767. *The Same.*

Substance, country-made paper. 11×4 inches. Folia, 34. Lines, 8 on a page. Extent in ślokas, 670. Character, Nāgara. Appearance, tolerable.

A fragment.

4328.

8702A. *The Same.*

Substance, country-made paper. $10 \times 4\frac{1}{4}$ inches. Folia, 87. Lines, 8 on a page. Extent in ślokas, 1,400. Character, Nāgara. Date, Saṃvat 1838. Fresh. Worm-eaten. Complete.

Complete in 87 leaves. Saṃvat 1838. Contains Spoṭa-vāda only.

समैनाम वैशाख सुदि पुरनवासी·वारसोमा ।

4329.

917. *The same with a commentary called Darpaṇa.*

For the manuscript see L. 1818.

The text is by Koṇḍa Bhaṭṭa, son of Raṅgoji and nephew of Bhaṭṭoji; and the commentary by Harivallabha, son of Vallabha Parvatīya of Kūrmācala.

4330.

8926. **भूषणसारटीका ।** *Bhūṣaṇa-sāra-ṭīkā.*

Substance, country-made paper. 11 × 3½ inches. Lines, 9 on a page. A fragment with leaves marked 75 to 78, 96, 99 and 100. Character, Nāgara of the nineteenth century. Appearance, discoloured and worn out.

This appears to be a gloss on an abridged recension of Koṇḍa Bhaṭṭa's commentary on 74 kārikās.

In leaf 96B, Colophon :—

इति श्रीमद्भूषणसारटीकायां परीक्षायां समासशक्तिनिरूपणविवरणं ।

4331.

477. **लघुवैयाकरणसिद्धान्तमञ्जूषा ।**

Laghu-vaiyākaraṇa-siddhānta-mañjūṣā.

By Nāgeśa Bhaṭṭa, son of Śiva Bhaṭṭa and Satī, pupil of Hari-dīkṣita and Rāmāśrama.

For this MS. see L. 1341. It is a mere fragment. For complete copies of the work see I.O. Catal. No. 718 and Aufrecht, Cat. Bodl., No. 403.

4332.

11227. *The Same.*

Substance, country-made paper. 12¼ × 4 inches. Folia, 387. Lines, 8, 9 on a page. Character, Nāgara of the nineteenth century. In two different hands the first ends in 24. Appearance, fresh. Complete.

Colophon :—

इति श्रीमदुपाध्यायोपनामकसतीगर्भजशिवभट्टसुत-नागेशकृतो वैयाकरणसिद्धान्तमञ्जूषाख्यः स्फोटवादः ।

Post Colophon :—

शुभमस्तु । संवत् १८ । ग्रन्थसंख्या ८७०० । श्रीरामकृष्णाय नमः ।

4333.

4495. *The Same.*

Substance, country-made paper. 11×5 inches. Folia: आकाङ्क्षादि-विचारः in 1 to 66, धात्वर्थनिपातार्थनिर्णयः in 1 to 27, सुवर्थविचारः in 1 to 129, स्फोटविचारः in 1 to 57. Lines, 11 on a page. Character, Nāgara Appearance, fresh. Complete.

A copy of the lithographed edition of Benares.

4334.

3679. **परमलघुमञ्जूषा ।** *Parama-laghu-mañjūṣā.*

By Nāgeśa Bhaṭṭa.

Substance, country-made paper. 13×4 inches. Folia, 9. Lines, 10 on a page. Extent in ślokas, 260. Character, Bengali. Date, Śaka 1745. Appearance, fresh. Complete. Without the Maṅgalācaraṇa.

For a description of the work see L. 2299. This is an abridgment of the author's own work Vaiyākaraṇa-laghu-siddhānta-mañjūṣā.

Post Colophon Statement :—

शाके सेषुचतुस्तमोरितुरगाव्दांशे दिने गौष्पते-
मौने सप्ततुरङ्गमे परिगते पक्षे चतुर्थ्यान्तिथौ ।
मञ्जूषामसिते लिलेख परमां नागेशभट्टोदितां
लघ्वीं श्रीशिवसुन्दरीपदयुगं कालीप्रसादः स्मरन् ॥

शकाव्दाः १७४५ । श्रीदुर्गा ।

4335.

11132. **कला ।** *Kalā.*

Being a commentary by Vaidya-nātha Pāyaguṇḍe on Nāgeśa's Vaiyākaraṇa-siddhānta-mañjūṣā.

Substance, country-made paper. 12×5 inches. Folia, 256. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh. The MS. ends abruptly.

Beginning :—

रामं वामघनश्यामं निकामं हृदयंगमम् ।
कामं वन्दे जगद्धाम विश्रामं वचसां सताम् ॥

For a description of the work see I.O. Catal. No. 722.

4336.

5872. **शब्दतत्त्वप्रकाशः ।** *Śabda-tattva-prakāśaḥ.*

By Indra Datta Upādhyāya.

Substance, country-made paper. 12¼ × 3¼ inches. Folia, 26. Lines, 7 on a page. Extent in ślokas, 520. Character, Nāgara. Date, Samvat 1877 and Śaka 1742. Appearance, fresh. Complete.

A clear logical analysis of words—roots and inflections. It is mainly based on Nāgeśa's work and consults Phaṇi-bhāṣya.

The Maṅgalācaraṇa and the object of the work :—

श्रीगणेशाय नमः ।

प्रवन्द्य गोविन्दपदारविन्दं
वन्दारुमन्दारमथे(है)न्द्रदत्तः ।
तत्त्वप्रकाशं कुरुते तु बाल-
व्युत्पत्तिसिद्धै फणिभाष्यदृष्ट्या ॥

तत्र तावत् सकलशब्दमूलकारणत्वाद्धातोरर्थ उच्यते। फलव्यापारस्वार्थः पदार्थप्रतीतौ हेतुः सम्बन्धः ।

3A, तदेवं धात्वर्थो व्याख्यातः। धातोर्द्वये प्रत्ययाः तिङः कृतश्च। तत्र तावत्तिङोऽर्थ उच्यते ।

6B, तदेवं सनाद्यर्थो व्याख्यातः। अधुना कृदर्थ उच्यते ।

8A, तदेवं कृदर्थो व्याख्यातः। अथ धातुप्रत्ययाभ्यां शब्दा व्युत्पादितास्ते चतुर्विधा जातिगुणक्रियासंज्ञा इति ।

11B, तदेवं सपरिकरः शब्दोऽर्थश्च व्याख्यातः। अथ शब्दादिहित-विभक्तीनामर्थ उच्यते ।

18A, तदेवं विभक्त्यर्थो व्याख्यातः। अथ शब्दानां विभक्त्यन्तत्वात् पदत्वं तच्च पदमुद्दिश्य यो विधीयते स पदोद्देश्यकविधिः स च कृत्तद्धितसमासैकशेषसनाद्यन्त-धातुरूपा वृत्तिरुच्यते।

23B, अथ तद्धित उच्यते।

It ends :—

नागेशीयग्रन्थदधि(') निर्मथ्यैतद्घृतं कृतम्।
धीमच्छ्यानेन विमलं बाललालनहेतवे॥
सुजनो दुर्ज्जनो वा स्यादुपयोगो द्वयोरपि।
हृष्यत्येको गुणं दृष्ट्वा दुष्यत्यन्यः स्वभावतः॥
उपपत्तिस्तु संवादचिन्तामणितरोहिकी (?)।
निष्कृष्टोऽत्रार्थ एवोक्तो बालव्युत्पत्तिसिद्धये॥

Colophon :—

इत्युपाध्याय-इन्द्रदत्तकृतः शब्दतत्त्वप्रकाशः समाप्तः।

Post Colophon :—

शुभोदयायास्तु। संवत् १८७७। शाके १७४२।
फाल्गुनस्यासिते पक्षे सप्तम्यां भृगुवासरे।
काश्यां शिवाशलालेनासन्ने सोमेश्वरस्य च॥
गुरून् मातृंस्तथा पितृन् भ्रातृन् मित्रान् सुहृज्जनान्।
संस्मृत्य लिखितः सोयं शब्दतत्त्वप्रकाशकः॥
श्रीहेरम्बोऽवतु सदा पाठकस्य मतिप्रदः।
येनेयं ग्रन्थमूर्त्तिर्हि कृता तं जगदीश्वरः (?)॥

4337.

10204. **पाणिनीयपरिभाषा।** *Pāṇinīya-paribhāṣā.*

By Vyāḍi.

Substance, country-made paper. $10\frac{1}{2} \times 4$ inches. Folia, 3. Lines, 10 on a page. Character, Nāgara of the eighteenth century. Appearance, old and discoloured. Complete.

Beginning :—

महागणपतये नमः ॥

अर्थवदग्रहणेनानर्थकस्य ग्रहणं। न अवर्णं ग्रहणेषु। लक्षणप्रतिपदोक्तयो+ + +क्तस्येव ग्रहणं। न तु लाक्षिकस्य। गौणमुख्ययोर्मुख्यैकार्थसंप्रत्ययः ॥ औपदेशिकप्रायौगिकयोरौपदेशिकस्य ग्रहणं। कृत्रिमाकृत्रिमयोः कृत्रिमे संप्रत्ययः। भवति च वहुब्रीहौ तद्गुणसंविज्ञानाय अवयवेन विग्रहः समुदायसमासार्थः। पुरस्तादपवादा अनन्तरान् विधीन् बाधन्ते नोत्तरान्। मध्योपवादाः पूर्व्वान् विधीन् बाधन्ते नोत्तरान्।, etc., etc.

End :—

गतिकारकोपपदानां कृद्भिः सह समासवचनं प्राक्सु वुत्पत्तेः। चक्रकेष्विष्टतो व्यव+ज्ञापक+न सर्व्वत्र।

Colophon :—

इति व्याडिविरचिता पाणिनीयपरिभाषा समाप्ता श्रीविश्वनाथो जयतु।

Post Colophon :—

राउल शिवरामस्येदं पुस्तकम्।

4338.

9216. परिभाषापाठः। *Paribhāṣā-pāṭhaḥ.*

Substance, country-made paper. 11 × 5 inches. Folia, 6. Lines, 6 on a page. Extent in ślokas, 72. Date, Saṃvat 1904. Character, Nāgara. Appearance, tolerable. Complete.

It belongs to the Pāṇini School. There are 129 Paribhāsās in this MS.

It begins as in the next two numbers.

Post Colophon :—

शुभं भूयात् संवत् एकोनविंशतिशतोत्तरचतुर्षु। फा॰ शु॰ ८ रवौ ॥ ... ...

4339.

10891. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, 5. Lines, 8 on a page. Extent in slokas, 90. Character, modern Nāgara. Appearance, fresh. Complete.

Colophon :—

इति पाणिनीयपरिभाषा ।

On technical rules for the interpretations of the sūttras of Pāṇini.

Beginning :—

ॐ श्रीगणेशाय नमः ।

व्याख्यानतो विशेषप्रतिपत्तिर्न हि सन्देहादलक्षणम् ॥ १ ॥

न हि कार्य्या[ी]निमित्तत्वेनाश्रीयते ॥ २ ॥

Then 126 such rules.

End :—

सामान्यक्वत्तद्धितेषु सम्बन्धाभिधानञ्च प्रत्यये नान्यच्च रूढ़ः भिन्नरूपाव्यभिचारसम्बन्धेभ्यः (?) १२६ ॥

4340.

11264. *The Same.*

The first leaf only.

Beginning :—

ॐ स्वस्ति श्रीगुरुगणपा+ पदपङ्कजेभ्यो नमः ।

व्याख्यानतो विशेषप्रतिपत्तिर्न हि सन्देहादलक्षणं । १ । न हि कार्य्यौं निमित्तत्वेनाश्रीयते । २ । इतरेतराश्रयाणि कार्य्याण्यपि शास्त्रेण प्रवर्त्तन्ते । ३ । यदागमास्तद्गुणीभूतास्तद्ग्रहणेन गृह्यन्ते । ४ । निर्द्दिश्यमानस्यादेशा भवन्ति । ५ । नानुबन्धक्वतमने(?)कालत्वमिति ६ ।

4341.

3796. **परिभाषावृत्तिः ।** *Paribhāṣā-vṛttiḥ.*

By Sīra-deva.

Substance, palm-leaf. 18½ × 2 inches. Folia, 81. Lines, 6 on a page. Extent in ślokas, 3,200. Character, Bengali of the fifteenth century. Appearance, without any defect. Complete.

Colophon :—

इति वैयाकरणतनुज-महामहोपाध्यायश्रीसीरदेवविरचितायां
परिभाषावृत्तौ न्यायसिद्धपरिभाषाविवरणम् ।

Post Colophon :—

समाप्ता चेयं परिभाषाविवरणदीपिका ।
श्रीदुर्गाचरणे शरणमस्तु मम जन्मनि जन्मनि ।
यत्नेन लिखिता पुस्ती यो हरेत् पुस्तिकामिमाम् ।
शूकरी तस्य माता च पिता तस्य च गर्द्दभ[ः] ॥

श्रीविष्णुरामशर्म्मणः स्वाक्षरमिदं पुस्तकञ्च ।

See I.O. Catal. No. 672 and L. 2074.

There is a complete index of the contents of the work at the beginning of the manuscript.

4342.

10571. *The Same.*

Being a commentary on the paribhāṣās—or *general rules of interpretation and application of Pāṇini's grammar.*

By Sīra-Deva.

Substance, country-made paper. 10 × 4½ inches. Folia, 29 (by counting). Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh.

A mere fragment.

The leaves of the fragment seem to be in disorder, many of which are not marked.

4343.

2646. **परिभाषेन्दुशेखरः ।** *Paribhāṣendu-śekharaḥ.*

By Nāgoji Bhaṭṭa.

Substance, country-made paper. 10×4½ inches. Folia, 56. Lines, 11 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

Often described and often printed.

4344.

9567. *The Same.*

Substance, country-made paper. 13×5 inches. Folia, 23. Lines, 17 on a page. Extent in ślokas, 1,380. Character, Nāgara. Date, Saṃvat 1911. Appearance, old. Complete.

Full of marginal notes.

Well known and often printed.

4345.

881. **परिभाषेन्दुशेखरकाशिका ।**

Paribhāṣendu-śekhara-kāśikā.

By Vaidya-nātha Pāyaguṇḍe, son of Mādhava by Veṇī.

For the manuscript see L. 1782.

Post Colophon Statement:—

वाणाख्यभूमिता भाष्या व्याख्याता ग्रन्थकारिणा ।
खण्डाख्ता अन्तरेणेयं सांव्याप्तिष्टैर्विभाव्यतां ॥ २२५ ॥
संवत् १९१६ मि० माघ शु० १३ शुभम् ।

Aufrecht, in his Cat. Cat., p. 612, seems to think that Vaidya-nātha has two commentaries on Paribhāṣendu-śekhara, one Gadā and the other Kāśikā. I think, however, that those cataloguists who got incomplete manuscripts, thought from the first verse of the present commentary, that it was named Gadā.

The verse is :—

वैद्यनाथः......तनुतेऽगदाम् ।

The colophon calls it kāśikā.

4346.

328. सिद्धपरिभाषा । *Siddha-paribhāṣā.*

Substance country-made paper. 9×4 inches. Folia, 56 (by counting). Lines, 10 on a page. Extent in ślokas, 1,210. Character, Nāgara. Appearance, fresh. Incomplete.

The work appears to be notes by some paṇḍita on the technical rules of the Pāṇini school of grammar.

It begins :—

श्रीगणेशाय नमः ।

आद्गुरिति यद्यपि परिभाषादेशे विधिशास्त्राणामुपस्थितौ गुणभेदकल्पनेन पदैकवाक्यता अन्यथा इकोयणचीत्यादौ तद्विधीनां व्यवहिताव्यवहितसाधारणप्रवृत्तौ पश्चात् परिभाषैकवाक्यताया-मपि जातनिवृत्त्ययोगात् भुक्तवन्तमितिन्यायबाधापत्तेश्च प्राचीन-वाक्यैकवाक्यता कर्त्तुमशक्या संज्ञाशास्त्राणां तु इत्यादि ।

The first leaf is not marked, the second leaf is marked 1, the third leaf is marked 2, the fourth leaf is marked 8, the fifth leaf is marked 9, and the sixth leaf is marked 11. In this leaf the work ends :—

इत्यसिद्धपरिभाषायां नवीनमतनिष्कर्षं । शिव शिव श्री ।

The other 50 leaves are consecutively marked from 1 to 50, though this portion begins abruptly and ends also abruptly.

The first leaf begins :—

ह्वि दुहेः क्ते ढचि च दादेर्धातो र्घः ।

And the fiftieth leaf ends :—

उक्तरीत्या षष्ठ्यन्तस्य कार्य्यितया तद्घटकस्येसो निमित्तत्वा-भावात् द्विर्वचने ऽचीत्येतदप्रवृत्तौ तदसङ्गतिरित्यलङ्कृतबुद्धि र्नं ।

SUBSIDIARY TREATISES OF THE SCHOOL OF PĀṆINI.

4348.

745. **धातुलक्ष्मणम् ।** *Dhātu-lakṣmaṇam.*

For the manuscript see L. 1591.

Post Colophon Statement :—

संवत् १६९२ वर्षे श्रावणशुक्ल षष्ठौ भृगौ ।

This is not a work on Vaidika roots, as Aufrecht, following Rājendralāla says. No special roots are acknowledged for the Vedas.

It is written in the Sūttra form in 8 sections. Peterson calls a similar book Ḍhātu-lakṣaṇa-pariśiṣṭa, which may be an appropriate description. But it cannot be said to what it is a pariṣiṣṭa. It looks more like an Anukramaṇi or index of initial words of some Vedic work than anything else. As it is in 8 sections it seems that the work to which it is an index was an Aṣṭādhyayi.

4349.

9792. **पाणिनीयधातुपाठः ।** *Pāṇinīya-dhātu-paṭhaḥ.*

Substance, country-made paper. 11 × 5 inches. Folia, 4. Lines, 11 on a page. Extent in ślokas, 96. Character, Nāgara. Appearance, tolerable. Incomplete at the end.

Beginning :—

ॐ नमः शिवाय । भू सत्तायां परस्मैपदी कथ्यन्ताः षट्-
त्रिंशदनुदात्तेताः । राध वृद्धौ, स्पर्द्ध संघर्षे, गाधृ प्रतिष्ठालिप्सयोः
ग्रन्थे च, वाधृ लोड़ने, नाथृ नाधृ यांचोपतापैश्वर्याशीःषु, दध
धारणे । इत्यादि ।

4350.

2531. **क्षीरतरङ्गिणी ।** *Kṣīra-taraṅgiṇī.*

By Kṣira-svāmī.

For the MS. and the work see L. No. 2588.

It gives the meanings of the Sanskrit roots with or without prefixes thereon, according to Pāṇini.

4351.

2809. **धातुपाठः ।** *Dhātu-pāṭhaḥ.*

By Bhīma Sena.

Substance, foolscap paper. 7×4½ inches. Pages 53. Lines, 13 on a page. Extent in ślokās, 350. Character, Nāgara. Appearance, fresh. Complete. Bound in book-form.

It begins:—

श्रीगणेशाय नमः ।

भू सत्तायां, चिती संज्ञाने, च्युतिर आसेचने, च्युतिर क्षरणे,
मन्थ विलोडने, कुथि पुथि लुथि मथि मन्थि हिंसायामित्यादि ।

It ends:—

वृञ आवरणे, धुञ् कम्पने, प्रीञ् तर्पणे इत्युभयपदिनः ।

Colophon:—

इति स्वार्थणिजन्ताश्चुरादयः समाप्ताः । इति श्रीभीमसेनप्रोक्तो धातुपाठः समाप्तः ।
श्रीविश्वेश्वर्य्यै नमः ॥

4352.

8504. *The Same.*

Substance, country-made paper. 10×4½ inches. Folia, 26 of which the first two are missing. Lines, 9 on a page. Extent in ślokas, 378. Character, Nagara of the eighteenth century. Appearance, old and discoloured.

Colophon :—

इति भीमसेनकृत-धातुपाठः समाप्तः ।

This belongs to the school of Pāṇini.

See I. O. Catal. No. 686. In this MS. there are seven lines more than in the I.O. MS. at the end.

4353.

10505. *The Same.*

Substance, country-made paper. 9×3½ inches. Folia, 18. Lines, 10 on a page. Extent in ślokas, 468. Character, Nāgara. Saṃvat, 1743. Appearance, discoloured. Complete.

Colophon :—

इति श्रीभीमसेनविरचितः पाणिनीयधातुपाठः समाप्तः ॥

Post Colophon :—

संवत् १७४३ समये आश्विन शुक्लषष्ठी रविवासरे लिखितं पट्टवर्द्धनोपनामकविश्वनाथेन । लेखकपाठकयोः शुभं भूयात् ॥ श्रीगणपतिर्जयति । श्रीरामार्पणमस्तु ॥ श्रीरस्तु ॥ भग्नपृष्ठेत्यादि ॥

4354.

3718. धातुप्रदीपः । *Dhātu-pradīpaḥ.*

By Śrī-Rakṣita.

Substance, palm-leaf. 16×1½ inches. Folia, 59. Lines, 5 on a page. Extent in ślokas, 1,400. Character, Bengali. Date, śaka, 1490. Appearance, old and worn out. Complete.

Colophon :—

इति श्रीरक्षितकृतौ धातुप्रदीपे धातुप्रदीप एव परिसमाप्तश्चायं ।

Post Colophon :—

ॐ नमः कृष्णाय । ॐ नमो महेश्वराय । ॐ नमो दुर्गायै । ॐ नमः सूर्य्याय । ॐ नमो गणपतये । लिखितमिदं श्रीरघु-

नन्दनशर्म्मणः पुस्तकं केनचित्। शकाब्दाः १४६० वितारिख २६ आषाढ़स्य ॥

कृष्ण कृष्ण यदुवंशवतंस कंसनाशकर संसारसार।

पादसरोजयुगं तव सत्या नाद नमामि नमामि नमामि [॥](?)

निवार्य्यतामालि किमप्ययं वटुः, etc., etc., etc.

In a different, later, bad hand:—

दग्धं दग्धं त्यजति न पुनः काञ्चनं शुद्धवर्णम्

छिन्नं छिन्नं त्यजति न पुनः स्वादुतामिक्षुदण्डः।

घृष्टं घृष्टं त्यजति न पुनश्चन्दनं चारुगन्धं

प्राणान्तेऽपि प्रकृतिविकृतिर्जायते नोत्तमानाम् ॥

Begins:—

ॐ नमः शिवाय।

मञ्जुघोषप्रसादेन धातूनां वृत्तिमारभे।

वङ्गशोऽमून् यथा भीमः प्रोक्तवांस्तददागमात् ॥

अप्रयुक्तत्वात् सत्तालक्षणस्यार्थस्य सर्व्वपदानुव्यापकत्वेन प्राधान्यात् धातु सञ्ज्ञायां भवतेरनुवादेन च भूप्रभृतिशब्दसन्तानवाचकस्य भूवादिशब्दस्य निपातनात् धात्वर्थमदजन्त + + + + + + + भवतिमेव प्रथमं निर्द्दिशति।

This is a commentary on the Pāṇinīya Dhātu-pāṭha. It follows Bhīma Sena. See I. O. Catal. No. 687.

The I.O. MS. gives the full name of the commentator as Maitreya Rakṣita. The present MS. omits Maitreya and calls him by his title Rakṣita.

Published by the Varendra Research Society.

4355.

11120. धातुपाठः। *Dhātu-pāthaḥ.*

Substance, country-made paper. 10 × 5 inches. Folia, 14. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh. Incomplete at the end.

On the margins of the first four leaves: धातुपाठ।

Beginning :—

ॐ गणेशाय नमः ।

ॐ तां भवानी(?) भवानीतक्लेशनाशविशारदां ।

शारदां शारदाम्भोजसितसिंहासना मम ॥ (?)

भू सत्तायामुदात्तः परस्मैभाषः एध वृद्धौ, स्पर्द्ध संघर्षे पराभि-
भवेच्छा गाधृ प्रतिष्ठालिप्सयोर्ग्रन्थे च, etc.

14B, इति अविकरणास्तुदादयः ।

Of Rudhādi there are only 2 lines. The MS. ends abruptly.

Apparently connected with the Pāṇini school.

4356.

1596. **गणपाठः ।** *Gaṇa-pāṭhaḥ.*

By Rāma-Kṛṣna, son of Govardhana Dīkṣita.

Substance, country-made paper. 10 × 5 inches. Folia, 30. Lines, 9, 10 on a page. Extent in ślokas, 500. Character, Nāgara. Date, Saṃvat 1873. Appearance, fresh. Complete.

Post Colophon :—

वैसाख शुक्ल संवत् १८७३ शुभं भूयात् । कल्याणमस्तु ।

Colophon :—

इति गणपाठे गोवर्द्धनदीक्षितसूनु-रामकृष्णविरचिते अष्टमो-
ऽध्यायः ।

The work belongs to the Pāṇini school of grammar and is divided in eight chapters.

It seems to be an abridgment of the Gaṇapāṭhaḥ attributed to Pāṇini.

Aufrecht seems to have attributed it to Śakaṭayana's school in the first volume but in the second he correctly attributes it to Pāṇini's school.

4356A.

9206. **पाणिनीयगणः ।** *Pāṇinīya-gaṇaḥ.*

Substance, country-made paper. 11½ × 5 inches. Folia, 9. Lines, 11 on a page. Extent in ślokas, 225. Appearance, fresh. Incomplete, to the end of the second chapter. Beautifully written.

Often printed in India.

4356B.

1749. **पाणिनीयगणपाठः ।** *Pāṇinīya-gaṇa-pāṭhaḥ.*

By Geya-deva.

Substance, country-made paper. 10½ × 4½ inches. Folia, 17. Lines, 12 on a page. Extent in ślokas, 280. Character, Nāgara. Saṃvat, 1878. Appearance, fresh. Complete.

The Colophon giving the name of the author :—

इति श्रीगेयदेवविरचिते अनेक+ +गुणकल्पनाध्यायः । (?)

The maṅgalācaraṇa and object of the work :—

श्रीमन्तं विट्ठलं नत्वा गुरूंश्चापि प्रयत्नतः ।
संगृह्यन्ते गणाः प्रातिपदिकानां यथामति ॥

This is a collection of Prātipadika gaṇas such as :—

1B, अथ सर्व्वादिः ; अथ स्वरादिः, अथ चादिः ; 2A, अथ प्रादिः, अथ उर्य्यादिः ; 2B, अथ साक्षात्प्रभृतयः, अथ तिष्ठद्गुप्रभृतयः, अथ व्याघ्रादिः ; 3A, अथ शाकपार्थिवादिः, अथ श्रेण्यादिः ; 4A, अथ दधिपय आदयः and so on.

The date of the manuscript :—

वस्वद्रिवस्विन्दुमितेऽब्दे नभोमासि सिते पक्षे तिथौ पूर्व्वदेव-
गुरुवासरे लिखितमिदं गुणजारेणेत्यलम् ।

On the left hand upper margin there is ग, ण, in the first two leaves and ग, पा throughout the leaves from 3 to 17 the last leaf. But there is no definite name of the work given in the body of the work.

4357.

2984. उणादिसूत्रम् । *Uṇādi-sūtram.*

Substance, country-made paper. 7 × 4¼ inches. Folia, 13. Lines, 14 on a page. Extent in ślokas, 350. Character, Nāgara. Saṃvat, 1675. Appearance, discoloured. Complete to the end of the 5th pāda.

Last Colophon :—

इत्युणादिसूत्रे पञ्चमः पादः ।

The Post Colophon Statement :—

शुभमस्तु ।

व्यलेखि मिश्रेण समग्रमेतत्
उणादिसूत्रं नभसि त्रपायां ।
ग्लनौ दिने मन्मथवत्सरे हि
स्वशिष्यपाठार्थमशुक्लपक्षे ॥

संवत् १६७५ ।

It begins :—

कृवापाजिमिस्वदिसाध्यशुभ्य उण ॥ रहि+ककि हलि वसि-भ्यश्च । कृंदसीणः । दृ सनि जनि चरि चटिभ्यो ञुण ॥

It ends :—

मंगेरलच् ॥ आदि भुवोऽमेः सत्जूमि गमि त्वमेरुपधायाः ष्ट्च ॥ ॥

4358.

1753. उणादिवृत्तिः । *Uṇādi-vṛttiḥ.*

By Ujjvala Dutta.

Substance, country-made paper. 11 × 4½ inches. Folia, 93. Lines, 11 on a page. Character, Nāgara. Date, Saṃvat, 1695. Appearance, tolerable. Complete.

Post Colophon :—

संवत् १६६५ समये आषाढ़ सुदि ८ रवौ समाप्तोऽयं ग्रन्थः ।
भ० वैजनाथपुत्रविष्णुदेवेन गृहीतमिदं पुस्तकं मौल्येन ।

Published by Aufrecht and Jīvānanda Vidyāsāgara.

4359.

2875. *The Same.*

Substance, country-made paper. 10×5 inches. Folia, 63. Lines, 10 on a page. Character, Nagara. Date, Śaka 1511. Appearance fresh. Complete.

Colophon :—

इत्युज्ज्वलदत्तविरचितायां उणादिवृत्तौ प्रकीर्णपादो दशमः पादः समाप्तः । इत्युणादिवृत्तिः समाप्ता ।

Post Colophon :—

शाके रुद्रशरत्तपाकरमिते मासे च पौषे सिते
ऽष्टम्यामार्किदिनेऽश्विनीम[भ]सहिते साध्येऽपि योगे द्विजः ।
गोविन्दो बुधनीलकण्ठतनयो दैवज्ञचूड़ामणिः
शास्त्रज्ञः स उणादिवृत्तिमलिखत् शब्दज्ञ-सत्प्रीतये ॥

4360.

3594. *The Same.*

Substance, country-made paper. 15½×3¼ inches. Folia, 44. Lines, 7 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured. A fragment.

See Lgr. P. 164. It agrees with Aufrecht's edition.

Authorities cited in it :—

वृत्तिन्यासमनुन्यासं रक्षितं भागवृत्तिकाम् ।
भाष्यं धातुप्रदीपञ्च तट्टीकां वर्णदेशनाम् ॥
उपाध्यायस्य सर्व्वस्वं सुभूतिं सोमनन्दिनम् ।
कलिङ्गं हट्टचन्द्रादीन् समीक्ष्यैषा कृतिर्मम ॥
उणादिवृत्तयोऽनेका भूरिभिः सूरिभिः कृता[ः] ।
तास्त्वीदानीं विपर्य्यस्ताः सूत्रशब्दार्थधातवः ॥
ता एवाथ समालोक्य ग्रन्थानन्यांश्च विस्तरान् ।
सर्वतः सारमाकृष्य मया वृत्तिर्विरच्यते ॥

32B. *Colophon*:—

इति श्रीमदुज्ज्वलदत्तसंगृहीतायां उणादिवृत्तौ प्रथमः पादः ।

Pāṇini did not believe in the doctrine that all nouns could be derived from roots. He is, therefore, often ridiculed as avyutpanna, by Patañjali. In suttra III. 3. 1, he dismisses this theory by saying Uṇādayo bahalam, using the word Bahalam in the technical sense: क्वचित् प्रवृत्तिः क्वचिदप्रवृत्तिः etc. But the Pāṇini school of grammarians are using for many centuries, a body of sūttras called Uṇādi sūttras as subsidiary to Pāṇini's sūttras. They are often attributed to Śākaṭāyana and Pāṇini in his sūttras often quotes an older author named Śākaṭayana as in the sūttra III. 4. 111. लङः शाकटायनस्यैव ।

The lithographed edition of the work described in Lgr. 164, attributed to Vararuci, in ten pādas appears to be a different recension of the work.

4361.

4776. प्रदीपकलिका । *Pradīpa-kalikā.*

By Bhīma.

Substance, palm-leaf. 12 × 2 inches. Folia, 1 to 47 of which the following leaves are missing,—3, 11, 19, 33, and 44. Lines, 5 on a page. Character, Bengali. Date, L.S. 198. Appearance, old and damaged.

A good treatise on conjugation of the school of Pāṇini.

Beginning:—

सुप्रपञ्चं सुसंक्षेपं प्रणीतं येन लक्षणम् ।
दिव्यभाषोपसंहारैः स जयत्येष पाणिनिः ॥

इहलोके द्विविधं पदं तिङन्तं सुबन्तञ्च तत्र प्राधान्यात् तिङन्तं तावद्व्यपदिश्यते । जि जये । भुवादयो धातव इति धातुसंज्ञा । धातोरित्यधिकृत्य वर्त्तमाने लडिति वर्त्तमाने काले धातुत्वे विवक्षिते लट् प्रत्ययो भवति । स च परश्चेति वचनाद्धातोः परो भवति ।

It ends thus :—

अज्ञानसन्तमसनुत् परिमृष्टदृष्टि-
राख्यातभूरितरसाधुपदप्रयोगा ।
सेयं प्रदीपकलिकेव निबद्धसूत्रा
मैत्री कृतिर्भवतु बालविबोध वृद्ध्यै ॥

Colophon :—

इति चुरादिगणः समाप्तः ।

Post Colophon :—

श्रावण वदि १ शनिवारे लसं १९८ शुभमस्तु सर्व्वजगतां सां श्रीमाद्दव ब्रह्मपुरे अवधूतयतीन्द्रिय सुचि मानसावदातचरित-योगिभिः श्रीविश्वासिलोकैः [स्व]स्वयमात्मनि कार्य्यनिमित्ते ऽलेखि चैषा पुस्तिका ।

सिद्धिरस्तु क्रियारम्भे वृद्धिरस्तु धनायुषि ।
पुष्टिरस्तु शरीरे मे शान्तिरस्तु गृहे मम ॥
मक्षिका व्रणमिच्छन्ति दोषमिच्छन्ति दुर्ज्जनाः ।
भ्रमराः पुष्पमिच्छन्ति गुणमिच्छन्ति सज्जनाः ॥
सिद्धिरस्तु मम गृहे ।

4362.

8122.

Substance, palm-leaf. 11½ × 2 inches. Folia, 27. Lines, 5, 6 on a page. Extent in ślokas, 550. Character, Newari. Appearance, old. Date, N.S. 517. Complete.

A grammatical treatise of Pāṇini's school on conjugation.

The Maṅgalācaraṇa and the object of the work :—

सदा प्रणम्य भावेन बोधिचित्तगुणोदधिम् ।
श(स)ब्दज्ञानानभिज्ञानां तिङाम्भेदस्तु कथ्यते ॥

तत्र लडादीनां स्थाने तिवादय आदेशा भवन्ति । के पुनस्ते लडादयः । लट् लिट् लुट्, etc., etc.

Colophon :—

तिङ् पुटक समाप्तमिदं पुटकं नाम तिङ् ।

Post Colophon : —

शुभमस्तु सर्व्वजगतां श्रियोस्तु सम्बत् ५१९ कार्त्तिकशुक्ल एकादश्याया ग्रत्रभिस नंक्षत्रे ध्रुवयोगे शुक्रवासरे समाप्तमस्तु ॥ यथा-दृष्ट तथा लिखित

The next leaf does not belong to the manuscript.

4363.

7788. **अव्ययार्थप्रकाशः ।** *Avyayārtha-prakāśaḥ.*

By Pātañjali.

Substance, country-made paper. $10\frac{3}{4} \times 5$ inches. Folia, 5. Lines, 12 on a page. Extent in ślokas, 180. Character, modern Jaina Nāgara. Appearance, fresh Complete.

Colophon :—

इति संपूर्णं ।

Beginning :—

श्रीगणेशाय नमः ॥

प्रणम्य विष्णुं शिरसा पाणिनिं सूत्रकारकं ।
अव्ययार्थप्रकाशं वै करोति श्रीपतञ्जलिः ॥

स्वरादिनिपातमव्ययम् ॥ स्वरादयो निपाताश्च अव्ययसंज्ञाः स्युः । तान् विवक्षुः तदर्थानप्याह स्वरिति स्वर्गापरलोकयोः । अंतरिति मध्ये ॥

It forms no part of the Mahā-bhāṣya, but a commentary on Svarādi-pāṭha.

It ends :—

अव्ययानामनेकार्था को जानाति तथा मया ।
यथामत्यव्ययार्था वै समाख्याता[ः] कथं च न ॥

4364.

10751. बालकबोधः । *Bālaka-bodhaḥ.*

By Narahari.

Substance, country-made paper. 9 × 3½ inches. Folia, 22. Lines, 10 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete at the end.

Beginning :—

श्रीगणेशाय नमः ।
श्रीनारायणतीर्थेभ्यो विदित्वा पाणिनेर्मतम् ।
सद्योविभक्तिज्ञानाय कश्चिन्मार्गः प्रदर्शितः ॥
व्याख्याने पञ्चकाव्यानां नेह व्याकरणान्तरम् ।
अपेक्षितमतो हेतोः शास्त्रमेतत् सुखावहम् ॥
नरहरिविहितं बालकबोधं कृतसङ्केतं पठति नरो यः ।
दशभिर्दिवसैर्वैयाकरणो भवति न कोऽपि संशयलेशः ॥
पञ्चकाव्यक्रमेणोक्ताः शब्दस्त्रीप्रत्ययाव्ययाः ।
समासकारककृतस्तद्धिता धातवस्तथा ॥
संक्षिप्तं सुगमार्थञ्च सद्यः प्रत्ययकारकम् ।
बालबोधसमं शास्त्रं न भूतं न भविष्यति ॥
तत्र शब्दाश्चतुःषष्टिः स्त्रीप्रत्ययचतुष्टयम् ।
चतुःसप्तत्युत्तरन्तु शतमेकमिहाव्ययाः ॥
षट् समासाः कारकाणि पञ्चत्रिंशत् कृदन्तकाः ।
विंशतिस्तद्धिताः प्रोक्ता धातवस्तु चतुःशतम् ॥
बालेन्दुमौलिमानम्य बालावचनकोमलम् ।
बालानामुपकाराय बालबोधो निगद्यते ॥

अतीव संक्षेप[तो]च शब्दरूपाणि प्रयोगसिद्धान्येव उदाहृतानि । पञ्चकाव्यक्रमेण सन्धयोच विहताः ॥

3A, अथ शब्दाधिकारः ; 12B, अथ स्त्रीप्रत्ययाः ; 13A, इति स्त्रीप्रत्ययाः प्रसङ्गाल्लिङ्गमपि ; 13B, अथाव्ययाः ; 14B, इति समासाः, अथ कारकाणि ;

15A, इति कारकाणि, अथ कृदन्ताः; 15B, इति कृदन्ताः; 16A, इति तद्धिताः अथ धातवः ।

The MS. ends abruptly.

4365.

5925. क्रोड़पत्रम् । *Kroḍa-pattram.*

By Śeṣa.

Substance, country-made paper. 10 × 4½ inches. Folia, 9. Lines, 14 on a page. Extent in ślokas, 400. Character, Nāgara. Date, Saṃvat 1888. Appearance, fresh. Complete.

Notes on the sūttras of Pāṇini.

Beginning :—

श्रीगणेशाय नमः ।

ननु तदोः सः सावनन्त्ययोरिति सूत्रे तोः सः साविति न्यासोऽस्तु । नचानेष इत्यत्र नुटः परादित्वेन सत्त्वापत्तेरिति वाच्यम् लक्षणप्रतिपदोक्तपरिभाषयावारणात् ॥

Colophon :—

इति श्रीशेषकृतक्रोड़पत्रः समाप्तः ।

Post Colophon Statement :—

शुभं सम्वत् १८८८ चैं० कृ० ११ भौमे लिखितम् ।

4365A.

893. यङ्लुगन्तशिरोमणिः । *Yañluganta-śiromaṇiḥ.*

By Śeṣa Kṛṣna Paṇḍita.

For the manuscript see L. 1772 and for the work see I.O. Catal. No. 704.

It is a subsidiary treatise of the school of the Pāṇini grammar, and, not, as Rājendralāla says, a gloss. on a portion of Śiromani's commentary on the Śabda-khaṇḍa.

Post Colophon :—

श्लोकसङ्ख्या ५५० । शुभं भूयात् ॥

4365B.

729.

Substance, country-made paper. 10 × 4½ inches. Folia, 11. Lines, 11, 12 on a page. Extent in ślokas, 500. Character, Nāgara. Appearance, old. Complete.

It is a grammatical disquisition which arises in the following way :—

प्रमाणमयते याति मूलभूतां श्रुतिं यतः इत्यादि,
पूर्व्वेणापि ततः कृत्वा प्रमाणेत्यनुगम्यते

इत्यन्तं षट्श्लोका वार्त्तिकं + + + स्य प्रमाणपरानुगमार्थं तत्रेदं विचार्य्यं। किं सोपपदादयतेः क्विपि यलोपे डावुत्पत्तिरुत निरुपपदादेव क्विपि

Authorities quoted :—

1B, भाष्ये वार्त्तिककारैः; 2A, महाभाष्ये, कैयटेन, षष्ठीभाष्ये पातञ्जलिना ; 3A, भाष्ये, कैयटेन ; 3B, वृत्तिकारः ; 6B, वरदराजः ; 10A, हरदत्तः ।

4365C.

11164.

Substance, country-made paper. 10½ × 4½ inches. Folia, marked 5 to 44, of which foll. 8 to 10, 17, 19 to 28, 33 to 36, are missing. Lines, 9 on a page. Besides there are four leaves marked 6, 8, 8, and one not marked. Character, Nāgara.

A commentary on grammar :—

Authorities consulted :—

7A, अष्टाध्यायी ; 7B, भाष्य ; 11A, भाष्य ; 14A, प्रक्रिया ; 39A, अष्टाध्यायी ।

4365D.

11163.

Substance, country-made paper. Folia, marked 4 to 6. Lines, 11 on a page. Character, modern Nāgara.

A fragment of commentary on grammar.

Authorities quoted :—

5B, वासुदेव ; 6B, वाक्यपदीय ।

I. KALĀPA.

4366.

5654. **कातन्त्रसूत्रम् ।** *Kātantra-sūttram.*

Substance, palm-leaf. 9 × 2 inches. A fragment containing nine leaves. Lines, 5 on a page. Character, Newari of the thirteenth century. Appearance, old and worn-out.

Compiled in 69 A.D., at the instance of Sātakarṇī Sātavāhana.

The MS. contains the Dhātu-patha of the Kātantra School.

4367.

10668. *The Same.*

Substance, country-made paper. 13 × 3½ inches. Folia, 52. Lines, 5 on a page. Character, Bengali. Date, Śaka, 1672. Appearance, old and discoloured.

The chapter on Kṛt ends in 38A :—

इति कृत्सु षष्ठः पादः समाप्तः ।

The work from the beginning to the end of Kṛt is printed in pp. 1 to 210 (with commentaries) of the Dacca edition.

After Kṛt we have the following :—

41B, इति परिभाषासूत्रं समाप्तं ।

42B, इति शिख्या[च्या]सूत्रं समाप्तं ।

The end :—

इति षत्वप्रकरणं समाप्तं ।

Post Colophon:—

शकाब्दा १६७२ २२ पौष रात्रौ १० दशदण्ड गते पुस्तक समाप्ता ।

श्रीरामशङ्कर देवशर्म्मणः अक्षरमेतत् । श्रीरामनाथ देव-शर्म्मणः स्वकी[य]-पुस्तकमिति ।

4368.

10397. *The Same.*

Substance, country-made paper. 10 × 6 inches. Folia, 1 to 10, 34 to 43. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh. A fragment.

Contains the commentary of Durga-Siṃha also.

4369.

8071. *The Same.*

I. Three old palm-leaves, containing the beginning of Kalāpa-vyākaraṇa written in old Newari, with colophon in the third leaf इति सन्धौ सूत्रतः पञ्चमः सन्धिः समाप्तः ।

II. Along with them, there is another palm-leaf, containing stanzas marked 5 to 8, with the colophon इति धन्याष्टकं शङ्कराचार्य्येण कृतम् ।

4370.

The Same here called.

10419. **कलापव्याकरणम् ।** *Kalāpa-vyākaraṇam.*

With Durga-Siṃha's Vṛtti.

Substance, country-made paper. 9¾ × 3½ inches. Folia, 38, of which the 8th and 31st are missing. Lines, 8 on a page. Character, Nāgara of the eighteenth century. Appearance, old and discoloured.

A fragment, containing portions of Kāraka and Samāsa.

13A, इति दौर्गसिंह्यां वृत्तौ नाम्नि कारकपादः समाप्तः ॥

4371.

4488. *The Same.*

Substance, country-made paper. 17×3¾ inches. Sandhi is complete in 15 leaves and Kṛt in 151. Lines, 3 on a page. Character, Bengali of the nineteenth century. Appearance, fresh.

4372.

4407. *The Same.*

(आख्यातप्रकरण *only*)

Substance, country-made yellow paper. 17×4 inches. Folia, 79. Lines, 4, 5 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

4373.

4433. *The Same.*

(आख्यातप्रकरण *only*)

Substance, palm-leaf. 11½×2¼ inches. Folia, 108. Lines, 5 on a page. Character, Newari. Appearance, discoloured. Complete. The writing seems to be in a seventeenth century hand.

Colophon :—

इति दौर्गसिंह्यां वृत्तौ आख्याते अष्टमः पादः समाप्तः।

4374.

3637B. *The Same.*

Kṛt only.

Substance, country-made paper. 14×4 inches. Folia, 1 to 19. Lines, 9 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured.

A fragment with the colophon in 8B :—

इति दौर्गसिंह्यां वृत्तौ कृत्सु प्रथमः पादः समाप्तः।

4375.

177. *The Same.*

The manuscript has been described by Dr. Rājendralāla Mittra under No. 513.

Printed at Dacca to the end of the third pāda. The present MS. contains the last, the Taddita-pāda.

The MS. is old and decayed in appearance, dated Śaka 1449=1527 A.D.

Post Colophon Statement:—

नववेदमनौ शाके श्रीनित्यानन्दशर्म्मणा
चतुष्टयस्य टीकेयं लिखिता श्रावणे शुभा ।

Colophon :—

इति दुर्गसिंहविरचितायां कातन्त्रवृत्तिटीकायां नाम्नि चतुष्टये तद्धितः पादः समाप्तः ।

समाप्ता चेयं चतुष्टयटीका ।

At the end there are four leaves in the same handwriting and on the same paper.

4375A.

6638B. *The Same.*

With Durga-Siṃha's Vṛtti.

Substance, country-made paper. 11 × 5½ inches. Folia, 50 + 49. Lines, 14 on a page. Character, Jaina Nāgara. Date, Saṁvat, 1820. Appearance, fresh.

It contains the chapters on Akhyāta (complete in 50 leaves), each separately paged.

Colophons :—

इति दौर्गसिंह्यां वृत्तावाख्याते अष्टमः पादः समाप्तः ।

० कृत्सु षष्ठः पादः समाप्तः ।

Post Colophon:—

शुभं भवतु। वाच्यमानो चिरं जीव्यात्। संवत् (the chronogram effaced) मिते १८२० वैशाखमासे कृष्णपक्षे चयोदश्यां कर्म्मवाट्यां रोहिणीपतिवारे + + + इह + कालापाख्य-वैयाकरणस्य ग्रंथं विद्वत्तमलावण्यकमलमुनिर्लिलेख। शुश्रावकश्रीमज्जिनाज्ञाप्रतिपालकश्रीश्रीमद्रायमालचन्द्रस्तत्पुत्रचिरं-जीवीरूपचंद्रपरिवाचनाय अविघ्नेन श्रेयः संततिपरिव्रतेनाचंद्रार्कं तिष्ठतु। श्रीमत् पार्श्वजिनप्रसादाद्रमणीयश्रीमत् मकसूदाबाद-नगरे। शुभं भूयात्।

यादृशं पुस्तकं, etc. भग्न, etc., etc.

4376.

209. **कातन्त्रवृत्तिपञ्जिका।** *Kātantra-vṛtti-pañjikā.*

By Trilocana Dāsa.

A commentary on the Vṛtti.

Substance, palm-leaf. $15\frac{1}{2} \times 1\frac{1}{2}$ inches. Folia, 181. Lines, 3, 4 on a page. Extent in ślokas, 2,900. Character, Bengali. Appearance, old.

Chapters on Declension, Syntax, Samāsa, and Taddita.

Printed at Dacca.

Colophon:—

इति त्रिलोचनदासकृतायां कातन्त्रवृत्तिपञ्जिकायां नाम्नि चतुष्टये तद्धितः पादः समाप्तः।

4377.

3318. *The Same.*

Substance, country-made paper. $16\frac{1}{2} \times 4$ inches. Folia, 118. Lines, 6 on a page. Character, Bengali. Date, Śaka 1714. Appearance, fresh.

From the third pāda to the end of the Taddita-pāda.

It begins :—

ॐ नमो दुर्गायै । श्रीधातु ॥

अर्थोऽभिधेयमिति । अभिधेयनिवृत्तिप्रयोजनधनेषु बहुष्वर्थेषु यद्यप्यर्थशब्दो वर्त्तते तथाप्यभिधेयवचन एव अर्थशब्दो गृह्यते । कथमिति चेदेवं मन्यते निवृत्त्यादयो ह्यर्थाः परस्परासंस्पर्शिन-स्ततस्तेषां अन्यतमस्य ग्रहणे सत्यन्येषामसंग्रह एव स्यात् ।

59A, इति त्रिलोचनदासकृतायां कातन्त्रवृत्तिपञ्जिकायां नाम्नि चतुष्टये तृतीयः पादः समाप्तः ।

The Last Colophon :—

इति त्रिलोचनदासकृतायां कातन्त्रवृत्तिपञ्जिकायां नाम्नि चतुष्टये तद्धितपादः समाप्तः ।

Post Colophon :—

नत्वा श्रीशिवपादपङ्कजयुगं सर्व्वैः सुरैर्वन्दितम्
व्यावादीच्च चतुष्टयस्य विमुदे पञ्जीं प्रबोधोदयात् ।
शाके राम-शशाङ्क-वाजि-पृथिवीमाने (1713) खरांशोर्दिने
पुष्यास्त्रस्य तिथौ वधूस्थरविके श्रीवैद्यनाथः स्वके ॥ १ ॥
श्रीगुरुदेवपादपद्मे मम भक्तिरस्तु सततम् ।
उपप्लुतं पातु सदो मदोद्धतैरित्यादि ।

4378.

3313. *The Same.*

Substance, country-made paper. 16½ × 3¼ inches. Folia, 142. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured.

The MS. contains Tri-locana's Pañjikā to the Kṛt-pāda only.

4379.

3901. *The Same.*

Substance, palm-leaf. 15½ × 1½ inches. Folia, 23 to 112. Many of the leaves have lost their marks. Lines, 4 on a page. Character, Bengali

Written in a neat, small hand. Date, Šaka 1551. Appearance, old, worn-out, worm-eaten and discoloured. The last two leaves have almost gone off, specially the last of which only a fourth remains.

The 23rd leaf contains the pañjikā on the sūttra अस्थि दधि सक्थ्यक्ष्णां etc., etc., the 13th sūttra of the second pāda of the Catuṣṭaya. MS. goes to the end of Taddhita-pāda.

Colophon:—

इति त्रिलोचनदासकृतायां कातन्त्रवृत्तिपञ्जिकायां नाम्नि चतुष्टये तद्धितः पादः समाप्तः ।

Post Colophon :—

शुभमस्तु । शकाब्दाः १५५१ + + २७ ति ११ + + ...
....

4380.

4687. *The Same.*

Substance, country-made paper. 16×3½ inches. Folia, 52. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. To the end of the fifth pāda of Sandhi.

Colophon:—

इति त्रिलोचनदासकृतायां कातन्त्रवृत्तिपञ्जिकायां पञ्चमः पादः समाप्तः ।

4381.

4557. *The Same with Vṛtti.*

Substance, country-made paper. 16×4 inches. Contains text complete in 55 leaves, Ākhyāta-pañji, in 77 leaves and Catusṭaya-pañjī, in 111, separately paged. Character, Bengali in a very modern hand. Appearance, fresh. But the written portion is worn off, for which evidently the ink is responsible.

4382.

150. **दुर्गवाक्यप्रबोधः ।** *Durga-vākya-prabodhaḥ.*

By Kula-candra.

Annotation on the commentary on Durga-Siṃha's Vṛtti commentary of the Kalāpa-vyākaraṇa.

The manuscript has been described by Dr. Rājendralāla Mittra under No. 515.

Colophon in leaf 33B :—

इति श्रीविश्वमश्रीधरात्मजकुलचन्द्रकृतौ दुर्गवाक्यप्रबोधे नाम्नि चतुष्टये प्रथमः पादः समाप्तः ।

4383.

3412. **कातन्त्रचन्द्रिका ।** *Kātantra-candrikā.*

A commentary on Kātantra by Rāma-dāsa of the Dīrghāṅgī family.

Substance, country-made paper. $17\frac{1}{2} \times 3$ inches. Folia, in two batches, 26+36. Lines, 6 on a page. Extent in ślokas, 2,000+2,600. Character, Bengali. Śaka, 1645. Appearance, discoloured, old and worn-out. To the end of the eighth pāda.

16A of the first batch, इति दीर्घाङ्गीकुलसम्भूतश्रीशिवानन्द-शर्म्मात्मज-श्रीरामदासचक्रवर्त्तिकृतौ कातन्त्रचन्द्रिकायां नाम्नि चतुष्टये प्रथमः पादः समाप्तः ॥

The Rāḍhiya brāhmaṇas derive their surnames from 56 villages in which they originally settled in the 8th or 9th century A.D. But three more villages give their names to these brāhmaṇas. They are regarded as doubtful. Dīrghāṅgī is one of the three.

24B, इति रामदासचक्रवर्त्तिकृतौ कातन्त्रचन्द्रिकायां नाम्नि चतुष्टये द्वितीयः पादः समाप्तः ॥

The Last Colophon :—

36 of the second batch, इत्याख्यातेऽष्टमः पादः समाप्तः ॥

The Post Colophon Statement:—

श्रीरामशङ्कर-देवशर्म्मणः पाठार्थं पुस्तकमिदम् ।
शकाब्दाः १६४५ तें २ आषाढ़ । गुरुचरणे भक्तिरस्तु मम ।

The first batch begins :—

प्रणम्य परमेशानं श्रीरामदासधीमता ।
कातन्त्रचन्द्रिका नाम पुस्तिकेयं विधीयते ॥
ये मत्सरा विगणयन्त्य न दुःखभावं
ये मत्कृतिञ्च प्रथयन्ति तथान्यनाम्ना ।
नश्यन्तु तेषां सुकृतान्यचिरं कृतानि
पतयन्तु खमूर्द्धि किल किल्विशानि (?) ॥
धातु क्रियां धारयति प्रतिपादयति इति धाञ्धातोः ....
.... नकारः ॥ इत्यादि ।

The second batch ends :—

सम्प्रसार्य्यतेऽनेनेति सम्प्रसारणमवयवार्थो नास्तीति पूर्व्वाचार्य्य संज्ञेयमिति ।

4384.

3915. **कलापतत्त्वार्णवः ।** *Kalāpa-tattvārṇavaḥ.*

By Śiromaṇiḥ.

Substance, country-made paper. 15 × 3½ inches. Folia, 54. Lines, 7 on a page. Extent in ślokas, 1,500. Character, Bengali. Date, Śaka 1711. Appearance, discoloured. Incomplete at the end.

A commentary on five sections of Kṛt of the Kalāpa grammar.

It begins :—

प्रणम्य परमं देवं गोपालं चित्तनन्दनम् ।
करोमि शब्दशास्त्रस्य प्रवृत्तिं प्रस्फुटां शुभाम् ॥
सदर्थामृतलाभाय सूक्तिरत्नाय च द्रुतम् ।
कलापपूर्वतत्त्वस्य समुद्रः सेव्यतामयम् ॥
कुनिबन्धानुसन्धानमुत्सृज्य दूरतः खलु ।
ग्रन्थोऽयं सेव्यतां साधो मनोज्ञानहेतवे ॥

अथ कृदन्ताः शब्दाः शर्व्ववर्म्मणा कथं न व्युत्पादिताः वररुचिना वा कथं व्युत्पादिताः इति शिष्यजिज्ञासायां प्रतिपादयन्नाह

হ্রস্বাদিবদিতি। ... ...
... ... কতস্যাপত্যং কাত্যঃ তস্য প্রশস্তাপত্যং কাত্যায়নঃ মুনিরেব বররুচিশরীরং পরিগৃহ্য শাস্ত্রমিদং কৃতবানিতি জনশ্রুতিঃ॥

It ends thus :—

ননু যদি কালান্যত্বং তর্হি ণিনির্নিবর্ত্ততে ইত্যাহ যঞ্জীতি তস্মাদিতি।

Colophon :—

শিরোমণিকৃতে কলাপতত্ত্বার্ণবে পঞ্চমঃ পাদঃ সমাপ্তঃ।

Post Colophon :—

ওঁ নমঃ শ্রীগুরবে। শকাব্দাঃ ১৭১১।

Colophons :—

21B, ইতি কৃৎসু প্রথমপাদঃ সমাপ্তঃ; 28A, ইতি কৃৎসু দ্বিতীয়পাদঃ সমাপ্তঃ; 40A, ইতি কৃৎসু তৃতীয়পাদঃ সমাপ্তঃ; 48A, ইতি কৃৎসু চতুর্থপাদঃ সমাপ্তঃ।

4385.

1616. কাতন্ত্রপরিশিষ্টম্। *Kātantra-pariśiṣṭam.*

Appendix to the same.

By Mahāmahopādhyāya Śrīpati Datta.

Substance, country-made yellow paper. 15 × 3 inches. Folia, 157. Lines, 5 on a page. Extent in ślokas, 3,000. Character, Bengali. Date, Śaka 1647. Appearance, old. Complete.

Post Colophon :—

হয়-বেদ-ঋত্বিন্দুমিতে চ নামং
নামং মুরারেশ্বরণং হি শাকে।
গোপালনামালিখদগ্রজন্মা
হরিস্ময়র্কে পরিশিষ্টকাখ্যম্॥

For description of the work see I.O. Catal. Nos. 761 and 762 and L. No. 514.

4386.

172. *The Same.*

This manuscript has been described by Dr. Rājendra-lāla Mittra under No. 514. He has noticed a MS of Kātantra-vṛtti under No. 345 which Aufrecht registers as identical with the work under notice. But the former is an exposition of the Kalāpa-sūttras by Durga-siṃha and the latter a supplement to them by Srīpati-datta.

4386A.

3537. *The Same.*

Substance, country-made yellow paper. 16½×4 inches. Folia, 16. Lines, 8 on a page. Character, Bengali in a modern hand. Appearance fresh. A fragment.

It begins:—

अपादानम् ।

आसंज्ञान्तरादिति अधिक्रियते । व्याप्यं जेरप्रसहने । अप्रसहने अप्रवृत्तावर्थे जनतेर्व्याप्यमपादानसंज्ञं भवति । रणात् पराजयते तं कर्त्तुं न क्षमते । अप्रवृत्त्या निर्वर्त्तनमिह पराज्यर्थः ।

4387.

4525. *The same with appendices.*

A.

Substance, country-made paper. 18×4¼ inches. Folia, 20. Lines, 6 on a page. Character, Bengali in a very modern hand. Appearance, fresh.

These twenty leaves contain (1) the original sūttras of Kātantra (ending in leaf 17A, इति कृत्सु षष्ठः पादः समाप्तः), (2) Sikṣā sūttra (17A, इति शिक्षासूत्रम्), (3) Paribhāṣā and Balābala sūttras (18A, इति परिभाषासूत्रं बलाबलसूत्रञ्च), and (4) Parisiṣṭa sūttra to the end of Nāma-prakaraṇa. इति कातन्त्रपरिशिष्टे नामप्रकरणं समाप्तम् ।

Then there are a few lines beginning: अपादानं व्याप्यं जेरप्रसहने and ending तृतीयापवर्गे वा कर्म्मणि संज्ञः ॥

B.

The substance and the measure are the same. Folia, 2. Lines, 3 on a page. Character, Bengali. Two leaves only containing the first 33 sūttras of the Kātantra-pariśiṣta.

C.

परिशिष्टप्रबोध ।

A commentary on the Kātantra-pariśiṣṭa.

By Gopī-nātha Tarkācārya.

Number of leaves, 112. Lines, 6 on a page. The substance, the measure and the character are the same. To the end of Nāma-prakarana.

For the beginning of the commentary see H.P.R. Vol. I, 224.

Beginning :—

ॐ नमो गणेशाय नमः ।

यो जातो धरणीधरेन्द्रतनयानाथाङ्घ्रिपाथोरुहा
सक्तात्मानघमानसात् पशुपतेराचार्य्यसिंहात् सतः ।
कीर्त्तिश्रीजितशीतरश्मिकुमुदश्रेणीश्रियः श्रीमतो
दानाली तरवारिवारितधरादीनालिदैन्यारितः ॥
सोऽयं सूरिसभासभाजितमतिः कामाभिरामाकृतिः
सत्योत्सेकवशीकृतेश्वरमतिः श्रीयोजनासन्ततिः ।
गोपीनाथ इमञ्चकार मधुरव्याहारवागीश्वरः
तर्काचार्य्यवरः सदर्थचतुरः सश्रीकविद्याधरः ॥

इह खलु सकलविद्वज्जनगणकुञ्जरसम्मतिपरिप्राप्तनिखिलविघ्न-वृन्दोत्सारणकारणप्रारब्धकर्म्मोपकारकहरिनमस्कारपुरःसरं ग्रन्थ-मारभमाणः तन्निबन्धनं शिष्यान् शिक्षयिष्यन् हरिनमस्कारं करोति संसारेति ।

Colophon :—

60A, इति महामहोपाध्याय-श्रीगोपीनाथ-तर्काचार्य्यविरचिता सन्धि-प्रकरण व्याख्या समाप्ता ॥

Then :—

काशीनाथपदद्वन्द्वं निर्म्मलं पार्व्वतीप्रियं ।
नत्वा श्रीरामकान्तेन लिखिता चात्म-पुस्तिका ॥

112, इति श्रीगोपीनाथतर्काचार्य्यविरचितं परिशिष्टप्रबोधे नामप्रकरणं समाप्तमिति ॥ श्रीगुरवे नमः ॥

4388.

3897. *The Same.*

By Gopī-nātha Tarkācārya, the son of Ācārya-Siṁha Paśu-pati by Yojanā.

Substance, country-made paper. 19½ × 4 inches. Folia, 61 by counting. The leaves are marked up to 49, the rest left unmarked. Lines, 8 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Incomplete both ends.

A commentary on the Nāma-prakaraṇa and Kāraka-prakaraṇa of Śrīpati Datta's Kātantra-pariśiṣṭa. The MS. breaks off abruptly while dealing with the Upapada-vibhaktis.

The present MS. containing Nāma-prakaraṇa begins :—

ॐ नमो गणेशाय ॥

भिक्षा क्षीणतमा करीश्वरमुखो लम्बोदरः सादरः
सम्भोगे भवनोषितः पशुपते त्वञ्चापि पञ्चाननः ।
भोक्ता शक्तिधरः कुमारनिपुणो वक्त्राणि बिभ्रत्तु षट्
शम्भो किं भवितेति चिन्तितवती पायादसौ पार्व्वती ॥
श्रीयोजना[त]नयः प्रणम्य तातस्य पादावतिसावधानः
शेषप्रबोधं तनुते हि तेन तत्त्वेन शिष्यस्य वचोऽमृतेन ॥

श्रीधातुः । अशेषपरिशेषानुशासनवासनावशीकृतमानसो यदि लिङ्गसंज्ञाविधौ वास्तविकपरिशेषाभावान्न किञ्चिददेत् तत्परपरमेव परिशेषं विदध्यात्, तदा शशविषाणादौ लिङ्गसंज्ञा परिशिष्टा किमनेन उपेक्षिता । अनवधानात् छान्दसत्वप्रतीतेर्वा इत्येकदेशदर्शिनो वृथाभिमानिनः शिष्या हसेयुरिति परिशेषो नास्तीति प्रतिपादयन्नाह इहेति परिशेषे क्रियमाणे इत्यर्थः ।

42B, इति श्रीमदाचार्य्य- संहपशुपतितनूज-महामहोपाध्याय-श्रीगोपीनाथतर्काचार्य्यविरचिते परिशिष्टप्रबोधे नामप्रकरणव्याख्यानं समाप्तम् ।

4389.

1613. *The Same.*

Substance, country-made yellow paper. 14½ × 3 inches. Folia, 106, with marks 38 and 39, 63 to 68 written twice, and two additional leaves after 58. Lines, 7 on a page. Character, Bengali. Appearance, old.

The MS. covers Sandhi-prakaraṇa (fol. 56A) and Nāma-prakaraṇa (106A) only.

Post Colophon :—

नत्वा नारायणं देवं हृदि ब्रह्मस्वरूपिणम् ।
लिखिता यत्नमासाद्य पुस्तीयं धीरतोषिका ॥

Begins the obverse of 106A :—

अथ कृदन्ता शब्दाः शर्व्ववर्म्मणा कथं न व्युत्पादिताः वररुचिना कथं वा व्युत्पादिताः इति शिष्यजिज्ञासायां प्रतिपादयन्नाह वृक्षादिवदित्यादि ।

For description see I.O. Catal. No. 763. (p. 202).

4390.

1614. *The Same.*

Substance, country-made yellow paper. 14½ × 3 inches. Folia, 125. Lines, 7 on a page. Character, Bengali. Date, Śaka 1617. Appearance, old.

Ṣatva (ends fol. 67A), Ṇatva (ends fol. 72B) Strī-prakaraṇa (ends fol. 86B) and Samāsa-prakaraṇa (ends fol. 125A).

Post Colophon :—

श्रीरस्तु लेखके मयि । शुभमस्तु शकाब्दाः ॥ समाप्तश्चायं ग्रन्थः । पुस्तकमिदमात्मनः । भवानी पातु नः ।
भवान्याः पदाब्जे मनो मे द्विरेफः ॥
अब्धिचन्द्ररसक्षौणिमिते शाके प्रयत्नतः ।
पुस्तकं लिखितं चेदं श्रीमत् केशवशर्म्मणा ॥
पुस्तकस्यास्य काठिन्यात् नैवार्थावगतिर्भवेत् ।
अतो हि विदुषां साधो न नेतव्यं प्रयत्नतः ॥

यत्ने+लिखिता, etc.

भग्नपृष्ठ कटिग्रीव, etc.

तैलाद्रक्षेत्, etc.

परोपि हितवत्बन्धुर्बन्धुरप्यहितः परः ।

अहितो देहजो व्याधिर्हितकारणमौषधम् ॥

For description see I.O. Catal. No. 764, 765, 766.

4391.

3893. कलापतन्त्रतत्त्वबोधिनी ।

Kalāpa-tantra-tattva-bodhinī.

A commentary on Śrīpati's appendix.

By Rāma-candra.

Substance, country-made paper. 15½ × 3½ inches. Folia, 56. Lines, 6 on a page. Extent in ślokas, 1,400. Character, Bengali. Appearance, old and discoloured. Incomplete at the end, till the Mayaṭ-pratyaya-vidhi.

It begins :—

ॐ नमो गणेशाय ।

प्रणम्य श्रीनाथपदारविन्दं

अज्ञानसम्मोहतमोभिदापहम् ।

कलापतन्त्रस्य च तत्त्वबोधिनीं

कुर्व्वे कृती श्रीद्विजरामचन्द्रः ॥

उपायाः सन्ति यद्यत्र गोपीनाथादिनिर्म्मिताः ।

विबुद्धिबोधनार्थाय तथाप्यत्र ममोद्यमः ॥

तत्रादौ शिष्टाचारानुसारतः ग्रन्थसमाप्तिकामो मङ्गलमाचरेत् इति प्राचीनाः । तन्नेति नवीनाः । तथाहि समाप्तिर्ग्रन्थस्य चरमवर्णोत्पत्तिः ... ... प्रारब्धकर्म्मोपकारक-हरिनमस्कारपुरःसरं प्रवृत्तेः सम्बन्धप्रयोजनाभिधानाङ्गतया च सम्बन्धप्रयोजनाभिधानपुरःसरं ग्रन्थमारभमाणः शिष्यप्रतिपादनाय श्लोकमादौ निबध्नाति संसारेति ।

4392.

3449. परिशेषसिद्धान्तरत्नाङ्कुरः ।

Pariśeṣa-siddhānta-ratnāṅkuraḥ.

By Śiva-Rāma Cakravartī.

Substance, country-made paper. $15\frac{1}{2} \times 3\frac{1}{4}$ inches. Folia, 46. Lines, 7, 8 on a page. Extent in ślokas, 1,840. Character, Bengali of the eighteenth century. Appearance, discoloured.

Beginning :—

ॐ नमो लिपिलम्बोदराय ।

श्रीधातु ॥

अशेषशेषान्नववर्द्ध(?)वासनावसिक्तत-मानसो ग्रन्थकारः लिङ्ग-संज्ञाविधौ यद्यपि वास्तविकपरिशेषो नास्ति तथापि शश-विषाणादौ कथं लिङ्गसंज्ञा न परिशिष्टा इति शिष्याणां सन्देहं निरस्यन् परिशेषो नास्तीति प्रतिजानीते इहेति ।

This is a commentary on the Nāma-prakaraṇa of Śrī-pati Datta's Kātantra-pariśiṣṭa.

See I.O. Catal. No. 768.

Colophon :—

इति श्रीशिवरामचक्रवर्त्तिविरचिते परिशेषसिद्धान्तरत्नाङ्कुरे नामप्रकरणं समाप्तम् ।

Śivarāma Cakravartī, the commentator, seems to have been the father of Mathureśa Vidyālaṃkāra who wrote a commentary on Amarakosa in A.D. 1666 (I.O. Catal. No. 968) for students of the school of Supadma. They belonged to the Sarvānandi Mela. It is curious that while the father was a student of Kalāpa, his son was a student of Supadma. But it is quite possible in the son of a Kulīna, who generally lived with his uncle on his mother's side and followed his profession, being generally quite a stranger to his father.

Mathuresa's genealogy is given up to sixth generation in the ascending scale. The sixth is Sarvānanda who flourished about 1480 when Rāḍhiya brāhmaṇas were grouped in 36 Melas for the purposes of marriage.

4393.

3409. मनोरमा, कातन्त्रधातुवृत्तिः ।

Manoramā, Kātantra-dhātu-vṛttiḥ.

By Ramānātha Rai Gāi, son of Vedagarbha Tarkācārya.

Substance, palm-leaf. 17 × 1½ inches. Folia, 100. Lines, 4, 5 on a page. Extent in ślokas, 2,500. Character, Bengali. Date, Śaka 1733. Appearance, fresh. Complete. The MS. is kept between two palm-leaf covers.

This relates to the chapter on conjugation of Kātantra.

It begins:—

सम्यक् प्रणम्य तां वाणीमानीय च सतां वचः ।
मनोरमा रमानाथशर्म्मणा परिनिर्म्मिता ॥
प्रायेण धातुवैषम्यात् सर्व्वेषां घूर्णते शिरः ।
या तत्क्रियायै प्रभवेत् सैव वृत्तिर्मनोरमा ॥
भूरिस्तूरिकृता वृत्तिः भूयसी युक्तयुक्तिका ।
निश्चेतुं धातवस्तस्यां न शक्यास्तेन मे श्रमः ॥
यो मत्सरः प्रथयति ग्रथित-स्वनाम्ना
कस्यापि वा निजमहत्त्वसमीहया वा ।
उच्छिद्य नाम मम वीच्य कृतीः समन्तात्
तस्यैव नश्यतितरां सुत तं कृतन्तु ॥ (?)

भू सत्त्वायां । सतो भावः प्रवृत्तिनिमित्तं सत्ता तस्याश्च सिद्धरूपाया अपि यथा क्रियात्वं तथा वर्णितमेव धातुसंज्ञायामतस्तत्रार्थे वर्त्तमानस्य भूशब्दस्य क्रियाभावत्वाद्धातुत्वे सति धात्वधिकारविहितास्त्यादयः स्युः । भवति त्रिदशैः पूजितोऽयमिति हलायुधः ।

It ends :—

परीहारस्तु पूर्व्ववत् भूचुराः समाप्तत्वात् न वृत्कारणं "ततः कलां नार्हन्ति षोड़शीं" "विकुर्वन्ते हरिविग्रहाः प्रथयितुं कुशेशय" इति माघः इत्यादयोऽपि प्रतिपत्तव्याः ।

Colophon :—

इति वेदगर्भतर्काचार्य्यात्मज-रायिकुलसमुद्भूत--श्रीरमानाथ-शर्म्मनिर्म्मितायां मनोरमायां कातन्त्रधातुवृत्तौ चुरादिविवरणं समाप्तम् । समाप्तेयं मनोरमा ।

Rāyi-gāi is a name for certain Rāḍhīya brāhmaṇas who settled at Rāyī-grāma.

Post Colophon :—

शकाब्दाः १७ । ३३ । ११ । १५ ॥
वृत्तिं रमानाथकृतां गणस्य
वह्निचिसप्तद्विजराजमाने ।
शाके मधौ वाणशशाङ्कसंख्ये
विप्रो जगन्नाथ इमां लिलेख ॥ श्रीहरिः शरणम् ।
श्रीदुर्गाचरणे सदा भक्तिरस्तु मम । श्रीगुरवे नमः ॥
भग्नपृष्ठ कटिग्रीव etc., etc., श्रीकालिदासचक्रवर्त्ति-श्रीरामदासचक्रवर्त्तिनोः पाठार्थं पुस्तकमिदं लिखितम् । श्रीहरिः शरणम् ।

4394.

4720. **उणादिवृत्तिः ।** *Uṇādi-vṛttiḥ.*

By Sarva-dhara.

Substance, palm-leaf. 11 × 2¼ inches. Folia, 51, of which the first is missing. Lines, 6 on a page. Character, old Bengali of the twelfth century. Appearance, discoloured. Incomplete both ends.

15A, सर्व्वधरस्योणादिवृत्तौ प्रथमः पादः; 33A, उपाध्यायसर्व्वधरकृतोणादिवृत्तौ द्वितीयः पादः ।

Aufrecht's Cat. Cat. Vol. III, registers the name of Sarvadhara, as a commentator of Durga-Simha's Akhyāta-vṛtti; and here we have his commentary on Uṇādi of Kātantra.

4395.

5580. **सूत्रसारव्याकरणम् ।** *Sūttra-sāra-vyākaraṇam.*

Being an abstract of Kalāpa.

Substance, palm-leaf. $14\frac{1}{2} \times 1\frac{1}{2}$ inches. Folia, 42. Lines, 5 on a page. Extent in ślokas, 1,100. Character, Oḍiya. Appearance, good. Complete.

The leaves are numbered only up to the 32nd.

The grammar begins:—

श्रीगणेशाय नमः । अविघ्नमस्तु ।
शास्त्रस्य नान्तो विषयाः पतन्ति
स्वल्पश्च कालो बहवश्च विघ्नाः ।
तत्सारसिद्धं पदमाप्रणम्य
वदामि गण्यं खलु सूत्रसारम् ॥
सिद्धो वर्णसमाम्नायः ।
वर्णाः अकारादयः । तत्र चतुर्दशादौ स्वराः ।, etc., etc.

1B, इति सूत्रसारे संज्ञाप्रकरणम् ; 2B, इति सूत्रसारे प्रकृतिभावसन्धिः ; 3A, सूत्रसारे व्यञ्जनसन्धिः ; 3B, इति सूत्रसारे विसर्गसन्धिः ; 4A, इति सूत्रसारे द्विर्भावसन्धिः ; 7A, इति सूत्रसारे स्वरान्ताः पुंलिङ्गाः ; 8B, इति सूत्रसारे स्वरान्ता नपुंसकाः ; 10B, ० व्यञ्जनान्ता पुंलिङ्गाः ; 11A, ० व्यञ्जनान्ताः स्त्रीलिङ्गाः ; 11B, ० व्यञ्जनान्ता नपुंसकलिङ्गाः ; 17B, ० भ्वादौ परस्मैपदम् ; 18B, ० आत्मनेपदप्रक्रिया ; 19B, ० भ्वादयः समाप्ताः ; 20B, ० अदादौ परस्मैपदिनः ; 21A, इति सूत्रसारे अदादयः समाप्ताः ; 21B, ० अदाद्यन्तर्गता जुहोत्यादिप्रक्रिया ; 22A, ० दिवादिप्रक्रिया ; 24A, ० तुदादिप्रक्रिया समाप्ता ; 24B, ० रुधादयः समाप्ताः ; 25A, तनादिप्रक्रिया समाप्ता ; 25B, ० क्र्यादयः समाप्ताः ; 26A, ० चुरादयः समाप्ताः ; 27A, ० सनन्तप्रक्रिया ; 28A, ० [चे]क्रिजितान्ताः समाप्ताः ; 29A, ० यिणन्तप्रक्रिया ; 29B, इति सूत्रसारे नामधातवः समाप्ताः ; 30A, ० पदव्यवस्था ; 31B, ० भावकर्म्मप्रक्रिया ।

Colophons in the unnumbered leaves:—

० कृत्प्रत्ययाः ; ० निष्ठाप्रकरणम् ; ० कृदन्तप्रक्रिया समाप्ता ;

० अव्ययानि समाप्तानि ; ० स्त्रीप्रत्ययाः समाप्ताः ; ० कारकप्रकरणं समाप्तम् ; ० समासेऽव्ययीभावः ; ० तत्पुरुषप्रक्रिया ; ० बहुव्रीहिप्रक्रिया ; ० समासप्रक्रिया समाप्ता ; ० तद्धितप्रक्रिया समाप्ता । समाप्तोऽयं ग्रन्थः ।

Post Colophon Statement :—

श्रीदिव्यसिंहदेवस्य राज्ञः सप्तमाङ्के लिखितमिदं पुस्तकम् ।

4396.

5648. **पदरोहणम् ।** *Pada-rohaṇam.*

By Utsava-kīrtti.

Substance, palm-leaf. 12½ × 1¾ inches. Folia, 42 by counting. They are marked 3, 4, 5, 13, 28, 47, 48, 67, 69, 71, 73, 75, 76, 77, 78, 80, 81, 82, 83, 84, 85, 86, 88, 89, 90, 91, 92, 93, 94, 95, 96, 100, 101, 102, 103, 104, 109, 110, 111, 112, 113, 114. Character, old Newari.

A fragment of a hitherto unknown grammar of the school of Kātantra, relating to conjugation.

85B, इत्युपाध्यायोत्सवकीर्त्तिकृतौ पदरोहणे षष्ठः परोक्षविषयोद्देशः ; 90B, ० सप्तमः श्वस्तनीविषयोद्देशः ; 92A, ० अष्टमः आशीर्विषयोद्देशः ; 93B, ० नवमो भविष्यन्तीविषयोद्देशः ; 94A, ० दशमः क्रियातिपत्ति-विषयोद्देशः ।

4397.

4789. **पदसूर्य्यप्रक्रिया ।** *Pada-sūrya-prakriyā.*

By Mahāmahopādhyāya Sāraṅga.

Substance, palm-leaf. 12 × 1¾ inches. Folia, 129. Lines, 5 on a page. Character, Newari of the sixteenth century. Appearance, old and discoloured. Incomplete at the end.

See Nep. Cat. Vol. I, p. 114. Where Sāraṅga and Utsava-kirtti have been put in a compound word implying that they may be one and the same person. The previous work is a shorter recension of the present work.

It begins :—

ॐ नमः श्रीखसर्प्पणाय ।

वाचा चन्द्रसमुद्भूतो मनः क्षीरार्णवांशुयुगात् ।

व्यापको नैकशक्तीनां षोड़शात्मपदधातुवान् ॥ (?)

सत्तादिद्धातुहेतुस्तरणिष्टणिगृहे चाव्ययो लिङ्गसंज्ञा
व्याप्तचित्तोद्भवादिः कृदसत्कथनो यो नवात्मात्ममूर्त्तिः ।
संख्याकालोपसर्गाद्यवयवसगुणः शास्त्रसर्गे च वर्गे
रुद्रोपेन्द्रप्रजेशः प्रकृतिपरयुक्तो धातवेऽस्मै प्रणौमि ॥
शर्व्ववर्म्मगुणादीनामनुसादाय भास्वरम् ।
पादसूर्य्यो मयोद्योतो लिख्यते ध्वान्तशान्तये ॥
बालानां ध्वान्तबुद्धीनां स्वस्वान्ते सन्तमेऽपि च ।
क्षमध्वं गुणिनः सर्व्वे सर्व्वशास्त्रार्थवेदिनः ॥ युग्मकम् ।
क्रियाकारकसंज्ञाध्वा विनावाक्येन दुर्घटः ।
विभक्तिद्वययोगेन यत्तद्बोधमदुर्घटम् ॥
उदेति पदसूर्य्योऽयं स्वन्तध्वन्तस्य नाशकः ।
तमो हीनेन चित्तेन दृश्यते निर्म्मलं पदम् ॥
इह विभक्तिद्वयौ स्यादित्यादौ तत्र स्यादयः सुप् पर्य्यन्ताः ।
इत्यादि ।

पुष्पिकाः— ११२ पत्रे— इति मिश्रोपाध्याय सारङ्गविरचितायाम् ।
पदसूर्य्यप्रक्रियायां परोक्षाधिकारः षष्ठमः ॥

११६ ,, इति मिश्रोपाध्यायशारङ्गविरचितायां पदसूर्य्य-
प्रक्रियायां [श्व]स्वस्तनीविषयः सप्तमः ।

११८ ,, इति मिश्रोपाध्याय शारङ्गविरचितायां पद-
सूर्य्यप्रक्रियायामाशीर्विषयम् ।

4398.

4783A. *The Same.*

Substance, palm-leaf. $12 \times 2\frac{1}{4}$ inches. Folia, 175, of which the following leaves are missing: 2, 55, 64, 65, 67, 68, 77 to 84, 96, 105, 106, 117, 121, 123, 146, 147, 150, 152, 154, 155, 157, 170 to 174. There are also 13 leaves, without leaf-marks. Character, Newari.

70B, इति मिश्रसारङ्गोपाध्याय-विरचितायां पदसूर्य्ये पञ्चमी विभक्ति-स्तृतीयः ।

In leaf 112A, we have the following colophon:—

इति मिश्रोपाध्याय-सारङ्गविरचितायां पदसूर्य्यप्रक्रियायामाग्नी-विषयः ।

After which there is no more colophon in the numbered leaves.

70B, इति मिश्रसारङ्गोपाध्याय-विरचितायां पदसूर्य्ये पञ्चमी विभक्तिस्तृतीयः ।

The first leaf unmarked contains the following colophon:—

मिश्रश्रीसारङ्गोपाध्याय-विरचितायां पदसूर्य्यप्रक्रियायां न्यादि-विषयं समाप्तम् ।

No more colophon after that.

4399.

10517. **विद्यानन्दः ।** *Vidyānanda.*

By Vijayānanda.

(*Called also Kātantrottara* or *Siddhānanda by Aufrecht in his Cat. Cat. Vol. II.*)

Substance, country-made paper. $11\frac{1}{2} \times 4$ inches. Two batches of leaves: I contains leaves 42 to 70; II, 45 to 59. Of the first batch fol. 59 is missing and of the second batch foll. 54, 56, 58 and there are three stray leaves belonging to the same manuscript. Lines, 8, 9 on a page. Character, Nāgara of the fifteenth century. Appearance, discoloured.

A very rare work.

The first batch contains Vidyānanda's commentary on Durga-ṭīkā on the 40th sutra of the portion of the work from 2nd pāda to the end of the 3rd pāda of the Nāma-prakaraṇa.

The second batch contains up to 35th sūtra of the same prakaraṇa. The three stray leaves contain commentary on the first three sūtras of the Samāsa in the same.

51A, इति श्रीविजयानन्दविरचिते विद्यानन्दापरनाम्नि द्वितीयः पादः समाप्तः ॥

शुभमस्तु लेखकपाठकयोः ।

In a later hand:—

इति श्रीमाणिक्यचन्द्रस्य हेतुना पुस्तक लिख्यते ।

4400.

4721. षट्कारकम् । *Ṣaṭ-kārakam.*

With a commentary.

Substance, palm-leaf. 12×2 inches. Folia, 21, of which 15, 16 and 19 are missing, while two leaves are marked 17. Lines, 5 on a page. Character, Newari of the thirteenth century. Appearance, old, discoloured and worm-eaten. Incomplete at end.

A set of 14 couplets, relating to Kāraka and belonging to the school of Kātantra. See I.O. Catal. Nos. 785 and 786, the former ascribes it to Vallabhānanda and the latter to Vahasa Nandin. But in East Bengal, where it is still being taught, it is known to be a work of Rabhasa, and under that name he is often quoted in *Jumara Nandin's Vṛtti* and in other grammars.

The maṅgalācaraṇa verse is to be found on the obverse of the first leaf, and there twice, one in the hand of the original writer and the other in a later hand. The verse praises Buddha: भग्नं मारबलयेन, etc.

4401.

3814. *The Same.*

Substance, country-made paper. 18¼×4¼ inches. Folia, 17. Lines, 8 on a page. Extent in ślokas, 470. Character, Bengali of the seventeenth century. Appearance, discoloured and mouse-eaten in the middle. Complete.

Colophon:—

इति रभसनन्दिविरचितं षट्कारकं समाप्तम् ।

4404.

3428. **शब्दसाध्यप्रबोधिनी ।** *Śabda-sādhya-prabodhinī.*

By Ramā-nātha Cakra-vartī.

Substance, country-made paper. 15×4 inches. Folia, 37. Lines, 10 on a page. Extent in ślokas, 1,180. Character, Bengali. Date, B.S. 1266. Appearance, discoloured. Complete.

Colophon:—

+ + + [र]मानाथचक्रवर्त्तिविरचितः शब्दसाध्यप्रयोगः समाप्तः ।

Post Colophon:—

श्रीश्यामाकान्तदेवशर्म्मणः पुस्तकं स्वाक्षरञ्चेति ।
यथादृष्टं तथा लिखितमिति ।

In a different hand:—

सन वार १२ शो ६६ साल १२ श्रावण ॥ श्रीगुरु ॥ श्रीशिव ॥

See H.P.R. No. 355, Vol. I.

A work on declension of the Kātantra school.

4404A.

3885. *The Same.*

By Ramā-nātha Cakravartī.

Substance, palm-leaf. 16×1½ inches. Folia, 89. Lines, 2 to 4 on a page. Extent in ślokas, 1,300. Character, Bengali of the early nineteenth century. Appearance, fresh.

See L. 1129.

Colophon:—

इति रमानाथचक्रवर्त्तिविरचितशब्दसाध्यप्रयोगः समाप्तः ।

4405.

3663. **सारनिर्णयः ।** *Sāra-nirṇayaḥ.*

By Ramā-kānta Cakra-vartī, son of Madhu-sūdana Tarka-vāgīśa.

Substance, country-made paper. 14×3 inches. Folia, 23. Lines, 7 on a page. Extent in ślokas, 400. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

For a description of the work see H.P.R. I, 403.

The commentators of kalāpa often quote Sūtras from other Vyākaraṇa such as Pānini. Ramākānta explains with examples these foreign Sūtras.

4405A.

6619B. कातन्त्रसूत्र-वृत्तिः ।

Kātantra-sūtra with vṛttiḥ.

Substance, country-made paper. 11¼ × 4½ inches. Folia, 54. Lines, 11 on a page. Character, Nāgara by a modern hand. Appearance, discoloured.

The MS. is bound with two others.

Foll. 1–6 contain the chapter on Kṛdanta of the Kātantra sūttras, ẹnding abruptly in the sixth pāda.

Foll. 7–22 (marked by me with Bengali numerals in continuation to the above) contain the section on Taddhita with Durga-Siṃha's vṛtti commentary. This portion begins in the middle of a sentence on the suffix ष्णिक and goes to the end of the chapter in fol. 22A.

The rest contains a commentary on the Ākhyāta section of the Kātantra sūttras, ending abruptly in the middle of the commentary on the 67th sūttra.

The commentary begins:—

अथ परस्मैपदानि । अथानन्तराणि त्यादीनि स्यामह्हि पर्य्य-
न्तानि परस्मैपदसंज्ञानि भवन्ति ।

VARARUCI.

4406.

5896. वाररुचसंग्रहः *Vāraruca-Saṃgrahaḥ.*

With commentary प्रयोगविवेकः *Prayoga-vivekaḥ.*

Substance, country-made paper. 11½ × 4 inches. Folia, 21. Lines, 8 on a page. Extent in ślokas, 560. Character, Nāgara. Date, Saṃvat 1680. Appearance, old. Complete.

A practical grammar in three paṭalas, and 26 kārikās by Vararuci, the first, treating of *Kāraka*, the second, and the third Tiṅanta and Kṛdanta of *Samāsa* and *Taddhita*. Published in the Trivendram Sanskrit series by T. Gaṇapati Śāstrī (who thinks the author to be one of the "Nine Gems" of the court of Vikramāditya) with Nārāyaṇa's commentary Dīpa-prabhā. This MS. contains an annonymous commentary entitled Prayoga-viveka.

Beginning :—

श्रीगणेशाय नमः ।

प्रयोगमिच्छता ज्ञातुं ज्ञेयं कारकमादितः ।
संज्ञया षड्विधं भेदास्तयोर्विंशतिधा पुनः ॥

4A, इति वररुचिकृते प्रयोगविधिग्रहे प्रथमः पटलः ।

अथ लक्षिताभिहितानभिहितयोः सूभावः कियन्त-
स्तम् अभिधायका अनभिधायका वा उच्यन्ते ।
समासस्तद्धितस्तिङ्कृत् ते चत्वारोऽभिधायकाः ।
त एव अनभिसम्बन्धात् भवन्त्यनभिधायकाः ॥
अस्यामवस्थायामनभिधायका उच्यन्ते... ... ...
षोढ़ा समासः संक्षेपादष्टाविंशतिधा पुनः ।
नित्यानित्यप्रयोगेन लुगलुक्केन च द्विधा ॥
षड् यथा, etc., etc.

7B, इति समासलक्षणम् ।

अथ प्राप्तावसरस्तद्धितलक्षणमुच्यते ।

13B, इति प्रयोगविवेके द्वितीय पटलः ।

Last Colophon :—

इति प्रयोगविवेके वाररुच्ये तृतीयः पटलः ।

Post Colophon Statement :—

श्रीकृष्णचन्द्रो जयति । संवत् १६८० समये ज्यैष्ठ कृष्णपक्षे द्वादश्यां गुरौ जगदीशेनालेखीदं स्वाधीतार्थं । शुभमस्तु सर्व्वजगतां ।

Three more works are also attributed to Vararuci: (1) Vāraruca (Jyotiṣa), (2) Vāraruca (Lexicon), and (3) Prākṛta-prakāša.

4407.

4857. *The same with commentary* **सम्बन्धसिद्धि ।**

Substance, palm-leaf. 12 × 2 inches. Folia, 45, of which the following leaves are missing: 16th, 40th and 44th. Lines, 6 on a page. Extent in šlokas, 1,000. Character, Newari of the fourteenth century. The leaves are marked both with the letter and the figure numerals. Appearance, old, discoloured and damaged. The leaves marked 10 and 41 to 45, the last have lost about a third, the 39th and the 15th about a half, and the 8th about three-fourths.

Beginning :—

ॐ नमो मञ्जुनाथाय ।
प्रयोगमिच्छता ज्ञातुं ज्ञेयं कारकमादितः ।
तदेव षड्विधा भेदा त्रयोविंशतिधा पुनः ॥
तत्र पञ्चविधः कर्त्ता व्याप्यं सप्तविधं भवेत् ।
करणं द्विविधं चैव सम्प्रदानं त्रिधा मतम् ॥
अवधिश्च द्विधा ज्ञेयस्तथाधारश्चतुर्विधः ।
करोति कारकं सर्व्वं यथाशक्ति-व्यवस्थया ॥

The same kārikās with another anonymous commentary entitled Sambandha-siddhi.

9B, इति सम्बन्धसिद्धौ कारकपटलः समाप्तः;

कारकप्रकरणमभिधाय सम्प्रत्यवसरप्राप्तं समासमुपवर्णयिष्यामः । तत्र षोढ़ा समासः संक्षेपादष्टाविंशतिधा पुनः इति ।

16A, इत्युक्तं समासलक्षणं सम्प्राप्तावसरमणादि व्याख्यास्यामः (Taddhita).

29B, इति सम्बन्धसिद्धावणादिपटलः समाप्तः ।

36A, उक्तस्तिङ्प्रयोगः ।

Then comes Kṛt-prayoga with which the work comes to an end.

Last Colophon :—

समाप्तोऽयं सम्बन्धसिद्ध्यभिधान इति ।

कृतिरियमा (the author's name is lost in the lacuna).

... ... निर्द्दिष्टाद्यत् पुण्यमभवन्मम ।

येनायं सकलो लोको मञ्जुघोषो भवेत्ततः ॥

शुभानि सन्तु ।

There is a stray leaf with this MS. bearing the date सं १७७ कार्त्त ६ बृहस्पति ।

4408.

4774. *The same here called* **प्रयोगमुखं** । *Prayoga-mukham.*

Substance, palm-leaf. 12½ × 1¾ inches. Folia, 62, of which the following leaves are missing: 1, 3, 52 to 61. Lines, 4, 5 on a page. Extent in ślokas, 1,200. Character, Maithila. Appearance, discoloured and damaged.

The same kārikās with a third anonymous commentary.

14A, प्रयोगमुखे कारकपटलः समाप्तः; 25A, इति समासपटलः समाप्तः; 41B, इति प्रयोगमुखे भावाख्यस्तद्धितानुपटलः समाप्तः; 46B, उक्तस्तिङ्प्रयोगः । तिङ्प्रयोगमभिधाय संप्रति कृत्प्रयोगमभि + +

The last chapter deals with Kṛt, although the colophon, quoted below, erroneously puts it as Tiṅ-paṭala.

मिथिलमक्षरं ।

अन्तवाक्यं । यथा कटं कुर्व्वन् ओदनं पचमानः देवदत्तस्तिष्ठति

पुष्पिका । इति प्रयोगमुखे तिङ्पटलः समाप्तः ॥

श्रीकृष्णपतेर्ल्लिपिरियमिति ॥

4409.

10750. *The Same.*

Substance, Nepalese paper. 9½ × 3½ inches. Folia, 39. Lines, 10 on a page. Extent in slokas, 950. Character, Newari of the eighteenth century. Appearance, old and discoloured.

Beginning :—

ॐ नमः सर्व्वज्ञाय ।

विज्ञातसकलज्ञेयमुत्तीर्ण-भवसागरम् ।

प्रणम्य सुगतं सम्यगुच्यते शब्दशासनम् ॥

प्रयोगमिच्छता ज्ञातुं ज्ञेयं कारकमादितः ।

संज्ञया षड्विध[ा] भेदास्त्रयोविंशतिधा पुनः ॥

12A, इति प्रयोगमुखे कारकपटलं संपूर्णम् । कारकपटलमभिधाय समासपटलमनुवर्णयिष्यामः ।

20B, इति प्रयोगमुखे समासपटलः समाप्तः । समासपटलमभिधाय सम्प्रति तद्धितपटलमनुवर्णयिष्यामः ।

31A, इति प्रयोगमुखे तद्धितप्रत्ययः समाप्तः । सम्प्रति प्राप्तावसरे ति[ङ्] प्रयोगं वर्णयिष्यामः ।

35A, तिप्रयोगमभिधाय सम्प्रति कृत्प्रत्ययमभिधास्यामः ।

36A, उक्ताः केवलवाचिनः कृत्प्रत्यया इदानीं मिश्र(मौनचर)वाचिनः कृत्प्रत्ययाः कथ्यन्ते ।

End :—

ग्रथनादाशयेनाहं श्लोकानां पञ्चविंशतेः ।

परार्थभारमुद्वोढुं प्रभवेयं भवे भवे ॥

इति कवेः परिहारादिवचनं ।

कारकपटल समासपटल तद्धितपटले तिपटल [कृत्पटल] इति पञ्चपटला नियमिताः ।

Last Colophon :—

इति प्रयोगमुखः समाप्तः ।

4410.

8515. *A commentary on the same.*

Substance, country-made paper. 13×4½ inches. Folia, 20. Lines, 11 on a page. Extent in ślokas, 650. Character, Nāgara of the nineteenth century. Appearance, old and worm-eaten. Complete.

The text Prayoga-saṃgraha is a grammatical work by Vararuci. This is a commentary on the same.

Beginning:—

इदानीं तावत्तेषां वररुचिविरचितानां विवरणमुच्यते।
प्रयोगमिच्छतेत्यादि। अस्यार्थः। यो यथाप्रयोगं ज्ञातु-
मिच्छति तेनेच्छता पुरुषेण आदितः प्रथमतः कारकं ज्ञेयं। शब्दा-
श्रयाणां हि ज्ञेयानां मध्ये कारकं क्रियानिमित्तं ज्ञेयं ज्ञातव्य-
मित्यर्थः।

End:—

उत्तरपदस्थेन शतृप्रत्ययेन समासो भवतीति कथमुपगम्यते
द्रव्यसत्त्वापरत्वाभ्यां द्रव्यस्य सत्त्वमपरत्वं च ताभ्यां सह समासो न
भवति कटं कुर्व्वन् कटं कुर्व्वाणः॥

Colophon:—

इति प्रयोगसंग्रहव्याख्यानं सम्पूर्णम्।

Vararuci wrote 26 kārikās which were very popular and very useful. Every centre of learning had a commentary on them. Most of the commentaries are without the names of their authors.

CĀNDRA.

4411.

3823. **चान्द्रव्याकरणम् ।** *Cāndra-vyākaraṇam.*

Substance, palm-leaf. 11 × 2 inches. Folia, 41. Lines, 6 on a page. Extent in ślokas, 900. Character, old Newari. Appearance, fresh N.S. 476=A.D. 1356 A.D. Complete.

Colophon :—

चान्द्रव्याकरणे षष्ठोऽध्यायः समाप्तः ।

Post Colophon :—

संवत् ४७६ फाल्गुन शुक्लादशम्यां शुक्रवासरे आर्द्रानक्षत्रे राजाधिराज-परमेश्वर-परमभट्टारकश्रीश्रीजयराजदेवस्य विजय-राज्ये ।

यथाकथञ्चित् लिखितं मयैतत्
बालेन शास्त्रं गुणिनः क्षमध्वम् ।
\+ \+ \+ \+
संशोधनीयं सुधीभिः समस्तैः ॥
श्रीयोखाञ्छविहारवज्राचार्य्य श्रीक्षेमेन्द्रस्य लिखितम् ।

Candra-gomī takes or paraphrases the Sūttras of Pāṇini, expunges the Vedic Sūttras and Sūttras that were not in much use. He divides the Sūttras into 6 adhyāyas of 4 pādas each. See p. 249 of the J.A.S.B. 1893.

This is to be differentiated from the Candra Vyākaraṇa by Candrā-cārya mentioned in the Rāja-taraṅgiṇī I. 176 and in the Vākya-padīya II. 489 and also from the Sasaka Vyākaraṇa, mentioned in Catal. No. 4415. Mallinātha and Dakṣīṇāvartta-nātha both quote a sūtra from Candra's Vyākaraṇa namely "विश्रामो वा". But the present work does not contain that Sūtra. It seems to be the work of

a Buddhist Paṇḍit named Candra Gomī who was born according to Pag-Sam-Zom-Zam in the Vārendra country and wrote his work at Candra-dvīpa in the 4th or 5th Century A.D. The word Gomī means a class of Buddhist upāsakas.

For the text and Ānanda Datta's commentary, see Bendal Cam. Cat. pp. 157, 158, 180, 181, 182 and my Nep. Cat. pp. 29, 69, 75.

4412.

9996. *The Same.*

A.

Five leaves, numbered 2, 22, 24, 34, 35, containing sūttras only, with a colophon in leaf 34B. पञ्चमस्य प्रथमः पादः समाप्तः ।

B.

Six leaves numbered 14 to 19, in letter numerals, of a commentary on the Cāndra-vyākaraṇa.

C.

Two leaves of a commentary on the same. One on Samāsa and the other on Taddhita.

From 1 to 10 leaves with 2 and 3 missing.

4413.

5645. चान्द्रव्याकरणटीका ।

A commentary on Cāndra-vyākaraṇa.

By Ratna-mati.

Substance, palm-leaf. 13½ × 2¾ inches. Folia, I. 1 in 30 leaves with 2, 3 and 28 missing, incomplete at the end. I. 2 in leaves marked from 10 to 31 with 16, 18, 26 and 29 missing and with six leaves without mark. I. 3, 10 leaves. Lines, 8 on a page. Character, Bengali of the eleventh century. Appearance, old and broken.

We cannot give the beginning of the work in full, as of the first leaf, about a fourth is lost at the end.

Beginning :—

ॐ नमस्त्वखण्डमहारोषणाय ।

व्याप्या ॥ संक्षेपे निरूपयता विषयास्तूक्ताः संप्रति सोपपद-विधानाच्च प्रक्रमते । व्याप्यतेऽनुगम्यते अभिसम्बध्यते इति व्याप्यम् ।

Col. I. 1 is wanting.

Col. I. 2. चान्द्रे व्याकरणे भिक्षुरत्नमतिकृतायां टीकायां प्रथमस्याध्यायस्य द्वितीयः पादः समाप्तः ।

Col. I. 3. चान्द्रे व्याकरणे रत्नमतिकृतायां पञ्जिकायां प्रथमस्य तृतीयः पादः समाप्तः ।

The commentary appears to be unique.

4414.

1751. चाङ्गुवृत्तिः। *Cāñgu-vṛtti.* चाङ्गुसूत्र।

With its commentary (**सूत्रार्थवर्थिनी (?)**) *in tripāṭha form.*

Substance, country-made paper. 10 × 4½ inches. Folia, 11. Character, Nāgara. Saṃvat, 1819. Appearance old.

The work is called Vaiyākaraṇa-jīvātu. The author was evidently a Buddhist and a Kāyastha. See Cat. Cat. 613B and L. 2857. It is complete in 56 kārikās.

The text in sixty kārikās begins :—

पूर्णाः पारमिता येन शास्ति यद्वचनं जगत्।
सुगताय नमस्तस्मै कृतकृत्याय तायिने ॥ १ ॥
जायन्ते यदनुध्यानाद् भजतां वाग्विभूतयः।
विभुर्जयति मञ्जुश्रीश्चतुर्म्मारारिशासनः ॥ २ ॥
अनुरक्तो गुणान् ब्रूते विरक्तो दूषणानि यत्।
मध्यस्थाय नमस्तस्मै विभक्ते गुणदोषयोः ॥ ३ ॥
सम्बन्धः शब्दशास्त्राणां परमार्थ इति स्थितिः।
स्फुटं तमुपदेक्ष्यामश्चातुर्विद्योपयोगिनम् ॥ ४ ॥
यस्मिन्नर्थे विधीयन्ते त्यादितव्यादि तद्धिताः।
समासो वा भवेद्यत्र स उक्तः प्रथमा ततः ॥ ५ ॥

End :—

राजाह्नौ पुंसि विज्ञेयौ अह्नो सुदिनपुण्यतः।
पथोऽव्ययात् परः क्लीबे न कोरेवेति दर्शनम् ॥ ५६ ॥
सम्बन्धे कारके द्वन्द्वे भावे गोत्रे परत्र च।
कथ्यन्ते तद्धिता रूढाः समासान्ताव्यया अपि ॥

Colophon :—

इति चाङ्गुवृत्तिः समाप्ता ॥

The commentary begins :—

The commentator tries to explain away the Buddhism of the author :—

ग्रन्थादौ विघ्नोपशमनाय शिष्टाचारपरिपालनाय चाङ्गदासो अभीष्टदेवतां उपश्लोकयति पूर्णेत्यादि। ... ... नन्नु विष्णुमीश्वरं विहाय सुगतदेवतां कथं वन्दते सत्यं या यस्याभीष्टदेवता स तां वन्दते तथाच वन्दे बुद्धमिति पिचांकुरः वैष्णवो विप्र एव सुगतः कायस्थ एव सौरो वणिगेव शैव शूद्रादिरेव भण्यते नान्य एव परात्महितसुखसिद्धये सम्यग् गतः सुगतः सुगतशब्दो वैष्णव एव। अन्यथा वैष्णवानां प्रवृत्तिर्न-स्यादिति कश्चित् ... ... षोड़शसहस्रपरिमितो बौद्धग्रन्थविशेषः पारमिता ... ... मञ्जुश्रीः सुगत इति त्रिकाण्डशेषे सुगतपर्य्याये पाठात् ... ... चत्वारश्चैते माराश्चेते चतुर्म्माराः ... ... बौद्धमते दैवमारो राजमारो ब्रजमारो मनुष्यमार इत्येवंविधाश्चतुर्म्माराः ... ...

The end of the commentary :—

असुदिनपुण्यत इति सुदिनं पुण्याहं अपथं कापथि चेति कादेशः पथः विशं च विशथः। ५९। इति चङ्गदासकृतो समासोद्देशः। सम्बन्ध इत्यादि वैष्णवो विप्रः शैवः कौस्तुभम् हारिद्रं कर्म्मण्यण् कर्त्तरि वैयाकरणः करणे एकादशी सम्प्रदाने अप्रासामिकः अपादाने तद्धितो न दृश्यते समूहे काकानां समूह-कालं भावे शुक्लता शुक्लत्वं शुक्लिमा अव्ययः सर्व्वस्मात् सर्व्वत्र गोत्र इत्यपत्ये उपगोरपत्यमिति औपगवः परत्र च इत्युक्तेभ्यः सम्बन्धादिभ्यो अस्मिन् तस्येदं तत्र भव तस्मिन् भवं तत्र साधु-रित्यादि नगरस्येदं तत्र भवो वा नागरं समासान्तमहाराजः

नञा सुदुर्भ्यः प्रजायास्तु बहुव्रीहावस्य एता अप्रजाः सुप्रजाः दुःप्रजाः। अन्याल्पाभ्यां मेधायाः मन्दमेधाः चकारादमेधा दुर्म्मेधाः तथा धर्म्मस्य नान्तता अल्पाधर्मो चं[न्]दनवद् गन्धो ऽस्य चन्दनगन्धिः पक्षे चन्दनगन्धः वचासि दन्तस्य मनः शोभना दन्तास्येति सुदन्त् चतुर्द्दगो।

Colophon :—

इति चङ्गदासकृतौ तद्धितोद्देशः।

Post Colophon :—

लिखितं क्षेत्रपुरुषोत्तममध्ये वैष्णवरघुनाथदासेन।
संवत् १८१९ मास आश्विन वदी २ द्वितीया।

4415.

8923. *The Same.*

Substance, country-made paper. 12½×4¾ inches. Folia, 23. In Tripāṭha form. Date, Saṃvat 1877. Character, modern Nāgara. Appearance, fresh. Complete.

Complete in 57 verses. The same as L. 2857, it omits the three Buddhist verses of mañgalācaraṇa.

It begins with the 4th verse :—

यस्मिन्नर्थे विधीयन्ते त्यादित्याादि तद्धिताः।
समासो वा भवेद्यत्र स उक्तः प्रथमा ततः॥
उक्तस्यार्थस्य गृह्णन्ति सङ्ख्यानन्त्यादयः परं।
लिङ्गसंख्याविभक्तीस्तु कृत्तद्धितसमासकाः॥

To the end :—

After the last verse given in L. 2857, the MS. has another verse.

सम्बन्धाः कारके द्वन्द्वे भावे गोत्रपरत्र च।
कथ्यते तद्धिताऽरूढः समासान्ताव्यया अपि॥

इति समासान्तोपदेशः बौद्धः पुरुष इत्यादि सुत्राखर्थिनीयं चङ्गदासीया व्याख्या व्यभवत्। सम्वत् १८७७ शाके १७४१ प्रतिलिखितं रामचन्द्रपुरी सन्नासी। काश्यां मध्ये लछिकुण्डसमिपे।

The end of the ṭīkā :—

रात्राह्नशब्दौ समासान्तौ पुंलिङ्गौ बोध्यौ। अहश्च रात्रिश्च अहोरात्रः एवमपराह्नः पूर्व्वाह्नः मध्याह्नः इत्यादि। अहन् शब्दः समासान्तः पुंलिङ्गो भवति। एकञ्च तदहश्चेति एकाहः द्व्यहः। सुदिनपुण्याभ्यां न भवति सुदिनाहं पुण्याहं। पथ इत्यादि पथिन् शब्दः अव्ययात्परः नपुंसकं भवति। न पन्था इति अपथं। न कुर्व्वे इत्यादिः समासान्तः नपुंसकं पठ्यते प्रकारमिति चेत् भवति किम्वा न भवति। विरुद्धः पन्थाः विपथः विपथं वा। ५६। चङ्गदासकृत इति चङ्गदासकृत सूत्रानुमूलक समस्तोक्ता-नुक्तकादिविषयापरिबोधकमिद(स)मगमत्। सम्बन्ध इत्यादिः बुद्धो देवतास्येति।

In the commentary to the 56th कारिका we have the following:—

यद्यपञ्चस्याथवोपक्रमस्य वार्थस्य प्रकाशो भवति तदा नपुंसक एव स्तः। चन्द्रोपज्ञं शसकव्याकरणं वेदोपक्रमं धर्म्मं चन्द्रेण वेदेन तेषां प्रथमतोऽव[त]रणं स्यात्।

4416.

5576B. *The Same.*

Substance, palm-leaf. $15 \times 1\frac{1}{2}$ inches. Folia, 22. Lines, 6 on a page. In tripāṭha form. Character, Uḍiya of the early nineteenth century. Appearance, fresh. Complete.

Colophon :—

इति वैयाकरणजीवातौ चाङ्गसूत्रे समासोद्देशः।

Both for the text and the commentary see L. 2857.

4417.

8468.

Substance, country-made paper. 9 × 3¾ inches. Three batches of leaves. I, foll. 1 to 32 (of which foll. 25 to 31 are missing). II, 2 to 22; III, 34 to 79. Lines, 5 to 7 on a page. Character, Nāgara of the seventeenth century. Appearance, discoloured.

I.

Begins:—

श्रीगणेशाय नमः ।

भू सत्तायां चिति संज्ञाने अत सातत्यगमने etc.

It is incomplete, ending:—

अंथ ग्रथ संदर्भे ॥ आट लंभने ।

II.

Foll. 2–22—Part of Cāñga-vyākaraṇa.

4A, इति सामान्योद्देशः; 5A, इति त्याद्युद्देशः; 6B, इति कृदुद्देशः; 8B, इति कारकोद्देशः; 10A, इति समासोद्देशः (समासदेशः); इति कायस्थ श्रीचाङ्गदासकृत तद्धितोद्देशः समाप्तः ।

So far we have Kārikās of Cāngu.

Then follow the comments with illustrations, on the Kārikās.

It ends in the middle of the second case-ending.

III.

Foll. 34–79:—

34B, इति कायस्थचाङ्गदासविरचिते सम्बन्धोद्देशे प्रथमोद्देशः; 50B, इति श्रीकायस्थ-चाङ्गदासविरचिते द्वितीयस्त्याद्युद्देशः; 63A, इति श्रीकायस्थ-चाङ्गदासकृतौ सम्बन्धोद्देशे तृतीयः कृदुद्देशः यथार्थे नो विधीयन्ते अस्यायमर्थः ।

It ends abruptly:—

ऋते देवदत्तात् ऋते देवदत्तं ।

Herein the comm. only is given.

4418.

9593. सूत्रसप्तशती *or* सरस्वतीसूत्रम् ।

Sūtra-sapta-śatī or *Sarasvatī-sūtram.*

Being sūttras (numbering 700), *revealed by Sarasvatī to Anubhūti-svarūpācārya.*

Substance, country-made paper. 11 × 6 inches. Folia, 5. Lines, 12 on a page. Extent in ślokas, 70. Character, Nāgara. Appearance, tolerable.

To the end of the chapter on Kṛdanta. Repeatedly printed.

4419.

9922. *The Same.*

Substance, country-made paper. 12 × 5 inches. Folia, 6. Lines, 10 on a page. Extent in ślokas, 64. Character, Nāgara. Appearance, old. Complete.

Colophon :—

इति कृत्पादः । इति श्रीवाणीप्रणीत सूत्राणां अष्टाध्यायी समाप्ता ।

4420.

7888. *The Same.*

Substance, country-made paper. 9½ × 1¼ inches. Folia, 12. Lines, 7 on a page. Character, modern Nāgara. Appearance, fresh. Date, Saṃvat, 1877.

The leaves are marked on the left hand upper margin, with the letters सू॰ पा॰.

Colophon :—

इति कृत् सूत्रपादः समाप्तः ।

Post Colophon :—

संवत् १८७७ आ॰ शु॰ १२ च॰ ।

4421.

9020. *The Same.*

Substance, country-made paper. 10¼ × 4½ inches. Folia, 7. Lines, 10 on a page. Extent in ślokas, 125. Character, Nāgara. Dated, Saṃvat, 1798. Old. Complete.

Complete in seven leaves. Dated saṃvat 1798.

Colophon :—

इति क्तप्रत्यया समाप्ता । इति सरस्वती सूत्राक्त ? सूत्रसप्तप्रतम् समाप्तं शुभमस्तु ।

Post Colophon :—

समुल्लासो मतेर्वाचस्वास्तता चतुरोचिता ।
सर्व्वव्याक्रृतिसञ्चारः कथं व्याकरणादृते ॥

संवत् १७९८ आषाढ़ सुदी २ श्रीकाशीमध्ये लिखितं पठतं ब्राह्मण गोपिनाथ ।

4422.

3302. *Commentary on the same.*

Substance, country-made paper. 9¾ × 4½ inches. Folia, 1 to 7, 1 to 2 and 1 to 3. Lines, 8 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh.

The set of leaves from 1 to 3 begins :—

देवीं सरस्वतीं चैव नमस्कृत्य विशेषतः ।
श्रीकृष्णद्विजराजेन सूत्रव्याख्या प्रतन्यते ॥

पदे किम् । तत्र उतमिति वेञ्धातोः क्तप्रत्यये वचिस्वपीति संप्रसारणे पूर्व्वरूपे उतमिति रूपम् ।

The set of leaves from 1 to 2 begins :—

श्रीपक्षिराजाय नमः ।

यासुट् परस्मैपदेषु दातो ङिच्च । यत्तु ग्याग्रपरस्मैपदेष्वित्येव सूत्रमस्तु परस्मैपदं यतो विहितं तदादेः परस्मैपदे परे ग्यासपो भवति ।

The set from 1 to 7 begins:—

श्रीगणेशाय नमः। भुवादयो धातवः। भूश्च वाश्च भूवौ आदिश्चादिश्चादी आदिशब्दयोर्व्यवस्थाप्रकारवाचिनोरेकशेष इत्यादि।

4422A.

7210. *The Same.*

Substance, country-made paper. 10 × 5 inches. Folium, 1. Lines, 15, 10. Character, Jaina Nāgara of the nineteenth century. Appearance, fresh.

This leaf contains explanations of the first two ślokas of Anubhūti Svarupācārya's vṛtti or Sárasvatī-prakriyā.

Beginning:—

व्याख्या षट्प्रकारा भवंति।
संहिता १ च पदं २ चैव पदार्थः ३ पदविग्रहः ४।
चालनं ५ प्रत्यवस्थानं ६ व्याख्या तंत्रस्य षड्विधा॥ १॥
अस्मिन् श्लोके अष्टौ पदानि संति। तानि कानि? प्रणम्य १ परमात्मानं २ etc., etc.
इति प्रथमश्लोकार्थः; इति द्वितीयश्लोकार्थः।

The scribe's note: गणि-दौलितसागर-वाचनार्थं। (There are four lines more, containing a quotation.)

4422B.

11226. **सारस्वतप्रक्रिया।** *Sārasvata-prakriyā.*

By Anubhūti-svarūpācārya.

Substance, country-made paper. Five leaves of a grammar marked, 39, 42, 43, 45, 48.

39th leaf Samāsa; rest Taddhita. A fragment.

Post Colophon:—

शवत् १८५० समै नाम चैत्र सुदि द्वादशी पुस्तकं समाप्तं।

4423.

11110. *The Same.*

Being the Sārasvata-sūtras together with a commentary.

By Anubhūti-svarūpācārya.

Substance, country-made paper. 11 × 6 inches. Folia, 43. Lines, 18 on a page. Character, modern Jaina Nāgara. Appearance, fresh. Complete.

Last Colophon:—

इति श्रीमत्परमहंसपरिव्राजकाचार्य्य-श्रीअनुभूतिस्वरूपाचार्य्य-
विरचिता सारस्वतीप्रक्रिया समाप्ता। तृतीय वृत्तिः।
शुभमस्तु। श्रीरामाय नमः। श्रीकृष्णाय नमः etc..

For an analysis of this grammar see Oxf. 382 and see the introduction of Pada-candrikā by Govindācārya. Catal. No. 4443.

4423A.

10876. *The Same.*

Substance, country-made paper. 10 × 5 inches. Folia, 3 to 38. Lines, 10 on a page. Character, Nāgara of the seventeenth century. Appearance, discoloured. Incomplete both at the beginning and at the end.

The arrangement of chapters is a practical one of Saṃjñā, Sandhi, Subanta, Strī-pratyaya, Kāraka, Samāsa, in which the MS. comes to an end.

3A, इति संज्ञाप्रक्रिया। अधुना स्वरसन्धिर्विधीयते। दधि आनय इति स्थिते। इयं स्वरे। इवर्णो यत्वमापद्यते स्वरे परे। दध्य आनय इति तावद्भवति। हसे ऽर्ह[ह]सः। स्वरात् परो रेफहकारवर्जितो हसो हसे परे द्विर्भवति। इति धकारस्य द्वित्वं। झवे जवाः। झसानां झवे परे जवा भवन्ति इति पूर्व्वधकारस्य दकारः। सवर्णत्वात्। वर्ग्गो वर्ग्गेण सवर्ण इति वचनात्। यथासङ्ख्येन वा वक्तव्यः। स्वरहीनं परेण संयोज्यं। दध्यानयेति सिद्धं॥

4424.

11058. *The Same.*

Substance, country-made paper. 9½ × 5 inches. Folia, 24. Lines, 10, 11 on a page. Character, modern Nāgara. Appearance, fresh.

A mere fragment ending abruptly in the declension of पुम्स् ।

One stray leaf about the declension of the words ending in ऊ in the masculine gender.

4425.

9910. *The Same.*

Substance, country-made paper. 12 × 6 inches. Folia, 7. Lines, 13 on a page. Extent in ślokas, 150. Character, Nāgara. Appearance, old.

A fragment. To the end of the chapter on Sandhi only.

See I.O. Catal. Vol. II. p. 210B. No. 790.

4426.

9170. *The Same.*

Substance, country-made paper. 12 × 6 inches. Folia, 7. Lines, 10 on a page. Extent in ślokas, 140. Character, Nāgara. Appearance, tolerable. Incomplete.

This codex contains the chapter on Sandhi of Sārasvatī-prakriyā by Anubhūti-svarūpa.

4427.

5585. *The Same.*

Substance, palm-leaf. 15½ × 1½ inches. Folia, 147. Lines, 3, 4 on a page. Cnaracter, Uḍiya of the eighteenth century. Appearance, good.

To the end of the chapter on Samāsa.

4428.

7729. *The Same.*

A.

Substance, foolscap paper. 10 × 5 inches. Folia, 76. Lines, 7 on a page. Character, modern Jaina Nāgara. Appearance, fresh. Date, Saṃvat, 1938.

The first chapter complete.

Colophon :—

इति श्रीपरमहंसपरिव्राजकाचार्य्यविरचितायां सारस्वती-प्रक्रियायां स्यादयः समाप्ताः। इति स्यादिप्रथमवृत्तिः संपूर्णा(र्णं)।

Post Colophon :—

संवत् १९३८ मिती माघ सुदी रवीवार लीषीतं ऋ (The name is blurred over with ink) भागीरथीतटे (The name of the place, again, is blurred over with ink) सुरयामल पठनार्थः।

याद्रृशं पुस्तकं। etc., etc.

B.

Substance, country-made paper. 11 × 5 inches. Folia, 33. Lines, 11 on a page. Character, Jaina Nāgara. Date, Saṃvat, 1839. Appearance, discoloured.

The first chapter complete.

Colophon :—

इति स्यादिप्रथमवृत्तिः।

Post Colophon :—

सम्वत् १८३९ वर्षे मिती वैशाष कृष्ण ९ तिथौ शनौ लिखि-तोयं ऋषिणा नंदचन्द्रेण मुनिना सुशिष्यपरमानंदपठनहेतवे॥ श्रीमन्नागपुरवरे॥

C.

Substance, country-made paper. 11½ × 5 inches. Folia, 27. Lines, 11 on a page. Character, modern Jaina Nāgara. Appearance, fresh.

The first chapter complete.

Colophon :—

इति स्यादिः प्रथमवृत्तिः ॥

D.

Substance, country-made paper. 10¼ × 4½ inches. Folia, 10. Lines, 13 on a page. Character, Jaina Nāgara. Appearance, discoloured.

A fragment of the first chapter.

Colophon :—

इति स्वरांताः पुंलिंगाः ।

E.

Substance, country-made paper. 10¾ × 5 inches. Folia, 21. Lines, 9 on a page. Character, modern Jaina Nāgara. Appearance, fresh.

The first chapter incomplete.

20B, अथ हसन्ताः पुंलिंगाः ।

It ends abruptly.

F.

Substance, country-made paper. 11¼ × 5½ inches. Folia, 12. Lines, 9 on a page. Character, modern Jaina Nāgara. Appearance, discoloured.

A mere fragment of the first chapter.

10A, इति व्यञ्जनसन्धिः ; 8, अथ विसर्गसन्धि निगद्यते ।

A fragment of the first chapter.

4429.

7800. *The Same.*

Substance, country-made paper. 13¾ × 5¼ inches. Folia, 23. Lines, 15 on a page. Character, Jaina Nāgara of the eighteenth century. Appearance, discoloured. Incomplete at the end.

Last colophon in the incomplete MS. :—

21B, इत्याख्यातप्रक्रिया समाप्ता ।

4430.

11109. *The Same.*

Substance, country-made paper. 11 × 6 inches. Folia, 5. Lines, 18 on a page. Character, modern Nāgara. Appearance, fresh.

A mere fragment containing the beginning of Ākhyāta only.

Beginning :—

ॐ श्रीमते रामानुजाय नमः ।
लक्ष्मीन्टसिंहौ प्रणिपत्य काश्यां
बुधांश्च पद्माकरभट्टमुख्यान् ।
सारस्वतीयां च तिबादिवृत्तिं
क्रमाल्लिखेयं गणपप्रसादात् ॥

अथाख्यातप्रक्रिया निरूप्यन्ते ।

See Lz. 771.

4431.

273. *The Sàme.*

Substance, country-made paper. 9½ × 5 inches. Folia, 51. Lines, 11 to 15. Extent in ślokas, 1,350. Character, Nagara. Date, Saṃvat 1784. Appearance, old.

A fragment containing the Ākhyāta chapter only.

End :—

धातूनामप्यनन्तत्वात् नानार्थत्वाच्च सर्व्वथा ।
अभिधातुमशक्यत्वात् आख्यातख्यापनैरलम् ॥

Colophon :—

इत्यनुभूतिस्व[रू]पाचार्य्यविरचितायां सारस्वतीप्रक्रियायां आख्यातप्रक्रिया समाप्ता ।

Post Colophon :—

संवत् १७८४ वर्षे नाम आसाढ़मासे कृष्णपक्षे काश्यां सौ वाशरे काश्यां मध्ये लिख्यते इदं वैयाक[र]णं ।

4432.

9420. *The Same.*

Substance, country-made paper. 11 × 5½ inches. Folia, 31. Lines, 12 on a page. Extent in ślokas, 750. Character, Nāgara. Date, Saṃvat 1906. Appearance, old.

Incomplete, from "विभक्तिर्विभाव्यते" to the end of the first half (तद्धितप्रक्रिया)।

Post Colophon :—

लिखितं गोविंदराय पठनार्थं काकाराम ब्राह्मण। संवत् १९०६ मिति मघशिर सुदि एकादशी चंद्रवारा + वारां पुस्तक लिखी रायकेंकोटमध्ये। शुभं इत्यादि।

4433.

9178. *The Same.*

Substance, country-made paper. 10 × 5 inches. Folia, 45. Lines, 12 on a page. Extent in ślokas, 900. Character, Nāgara. Appearance, tolerable.

This codex contains the chapters on Ākhyāta and Kṛt only.

4434.

9162. *The Same.*

Substance, country-made paper. 13 × 6 inches. Folia, 67. Lines, 9 on a page. Extent in ślokas, 1,025. Character, Nāgara. Appearance, tolerable.

It begins thus :—

श्रीगणेशाय नमः।

अथाख्यातप्रत्यया निरूप्यन्ते धातोर्वक्ष्यमाणप्रत्यया धातोर्ज्ञेयाः।
भ्वादिः भू सत्तायामित्यादिशब्दो धातुसंज्ञो भवति।
सत्तायां मङ्गले वृद्धौ निवासे व्याप्तिसम्पदोः।
अभिप्राये च शक्तौ च प्रादुर्भावे गतौ च भूः॥ इत्यादि।

It ends thus :—

धातूनामनन्तत्वात् नानार्थत्वाच्च सर्व्वथा। अभिधानमशक्य-
मित्यलमाख्यातख्यापनेन।

The Last Colophon runs thus :—

इति श्रीअनुभूतिस्वरूपभट्टाचार्य्यविरचिते सारस्वताख्ये व्याक-
रणे द्वितीयवृत्तिः समाप्ता।

4435.

9163. *The Same.*

Substance, country-made paper. 12×5 inches. Folia, 59. Lines, 8 on a page. Extent in ślokas, 950. Character, Nāgara. Date, Saṃvat 1913. Appearance, tolerable.

Colophon :—

इति सारस्वते कृत्प्रक्रिया।
स्वरूपांतोऽनुभूत्यादि शब्दोऽभूद् यत्र सार्थकः।
स मस्करी शुभां चक्रे प्रक्रियां चतुरोचितां॥ १॥
अवताद् वो हयग्रीवः कमलाकर ईश्वरः।
सुरासुर-नराकार-मधुपा-पीतपङ्कजः॥ २॥
इति सारस्वती प्रक्रिया समाप्ता।

Post Colophon :—

शुभमस्तु संवत् १९(०)१३॥ पुस्तकं काकारामेण पठनार्थं
रद्दावन्द काश्मीरे पण्डितेन शुभमस्तु सर्व्वजगतः।

4436.

9451. *The Same.*

Substance, country-made paper. 9×4 inches. Folia, 29. Lines, 7 on a page. Extent in ślokas, 392. Character, Nāgara. Appearance old.

This MS. contains the chapter on Kṛt of the Sārasvata-prakriyā, the most approved exposition of Sārasvata-sūtras, by Anubhūti-svarūpācārya.

4437.

8761. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, 20. Lines, 13 on a page. Extent in ślokas, 600. Character, Nāgara. Dated, Saṃvat 1865. Fresh. Complete. (Kṛt only.)

Complete in twenty leaves.

It begins :—

निजजनैर्विधिना निखिलापदो

झटिति यो विनिवर्त्तयति स्मृतः ।

जलधिजा परिरम्भ[ण]लालसो

नरहरिः कुरुतां जगतां शिवं ॥

कृत् कर्त्तरि । वक्ष्यमाणा प्रत्ययाः कृत्संज्ञकास्ते कर्त्तरि भवन्ति ।

It ends :—

लोकाच्छेषस्य सिद्धिरिति वक्ष्यति । यथा मातरादेः ।

अवतादो हयग्रीवः कमलाकर ईश्वरः ।

समस्कारी शुभाश्चक्रे प्रक्रियां चतुरोदितां ॥

अवतादो हयग्रीवः कमलाकर ईश्वरः ।

सुरासुर-नराकार-मधुपा-पीतपङ्कजः ॥

Colophon :—

इति श्रीसारस्वतप्रक्रियायां अनुभूतिस्वरूपाचार्यविरचितायां कृदन्तप्रक्रिया समाप्ता । समाप्तोऽयं सारस्वतो व्याकरणः ।

Post Colophon :—

श्रीः । सम्बत् १८६५ कार्त्तिकमासे कृष्णपक्षे तिथौ च एकादश्यां भवेत् रविवारेण संयुक्ते लिखिताश्च मया विभो । इदं पुस्तकं लिप्यकृतं अमिवदमिश्र सिकन्दरावाद मध्ये ।

4438.

411. *The Same.*

Substance, country-made paper. 10½×5 inches. Folia, 37, the 1st leaf missing. Lines, 14 on a page. Extent in ślokas, 1,200. Character, Nāgara. Appearance, old.

To the end of the Kṛdanta chapter.

4439.

4119. *A commentary on the same.*

By Puñjarāja.

Substance, palm-leaf. 14 × 1½ inches. Folia, 84 by counting. Lines, 5 on a page. Character, Uḍiya of the early eighteenth century. Appearance, oldish. Incomplete at the end.

Beginning :—

आनन्दैकनिधिं देवं अन्तरायतमोरविम् ।
दया-निलयिनं वन्दे वरदं द्विरदाननम् ॥
वाग्देवतायाश्चरणारविन्दमानन्दसान्द्रे हृदि सन्निधाय ।
श्रीपुञ्जराजः कुरुते मनोज्ञां सारस्वतव्याकरणस्य टीकाम् ॥

इह ग्रन्थकर्त्ता निरन्तरायमीप्सितार्थसिद्धौ शिष्टाचारप्रतिपालनाय च इष्टदेवतानमस्काररूपमङ्गलाचरणपूर्व्वकं श्रोतृप्रतिपत्तिद्वारा स्वप्रयोजनं चिकीर्षितं प्रतिजानीते ।

प्रणम्य परमात्मानं बालधीवृद्धिसिद्धये ।
सारस्वतीमृजुं कुर्व्वे प्रक्रियां नातिविस्तराम् ॥

The leaves are not marked.

Colophons :—

इति श्रीपुञ्जराजनिर्म्मितायां सारस्वतटीकायां
संज्ञाप्रकरणं एतच्चतुरचमत्कारि निवृत्तं ।
इति श्रीपुञ्जराजेन विद्वदम्बुजभानुना
सारस्वतस्य टीकायां स्वरसन्धिर्निरूपितः ॥
इति प्रकृतिभावोऽयं सूत्रव्याख्यानुसारतः ।
विदुषा पुञ्जराजेन संक्षिप्यैव निरूपितः ॥
इति सारस्वतनाम्नो व्याकरणस्यास्य टीकायां ।
सुधिया व्यञ्जनसन्धिर्निरूपितः पुञ्जराजेन ॥
इति सारस्वतटीकां विरचयता पुञ्जराजेन ।
ग्रन्थनिबन्धानुगतां विसर्गसन्धेर्निरूपणं विहितम् ॥

इति श्रीश्रीमालान्वय-तिलक-पुञ्जक्षितिभुजा
विशेषव्याख्यानप्रवणहृदयाक्रादिवचसा ।
कृतायां टीकायामिह समुपादिष्टाः कृतवतः
स्वरान्ताः पुंलिङ्गाः [पि]पठिषुशिशुवाक्सिद्धिविधये ॥
इति स्वरान्ताः स्त्रीलिङ्गाः स्वादिकार्य्यविधानतः ।
सारस्वतस्य टीकायां पुञ्जराजेन दर्शिताः ॥
इति सारस्वतवृत्तौ विदुषा श्रीपुञ्जराजेन ।
क्लीवाः स्वरान्तशब्दा विभक्तिकार्य्याय निर्द्दिष्टाः ॥
इति सारस्वतविवृतौ श्रीपुञ्जराजेन सुधिया ।
शब्दाः पुंसि हंसन्ता विभक्तिकार्य्येण निर्द्दिष्टाः ॥
इति स्त्रीलिङ्गशब्दानां हसन्तानां विभक्तिषु ।
विदुषा पुञ्जराजेन साधनप्रक्रियोद्यता ॥
इति क्लीवे हसन्तानां शब्दानां रूपसञ्चयाः ।
श्रीमालकुलदीपेन पुञ्जराजेन दर्शिताः ॥
सारस्वतस्य टीकायां सुधिया पुञ्जभूभुजा ।
यथा ग्रन्थं समासानां प्रक्रियेति निरूपिता ॥
इत्युदारमतिना सरस्वतीसूत्रवृत्तिविवृणवता ।
पुञ्जराजविभुना सविस्तरं कारकप्रकरणम् ॥
इति युष्मदस्मदव्ययनिरूपणं पुञ्जराजेन ।
सारस्वतस्य वृत्तौ सम्मतमवलम्ब्य युक्तितोऽभिहितम् ॥

The MS. is complete.

See Fol. No. 81, where it is stated that both the father and uncle of the author were ministers under Ghiyasuddin Tuglack. The authority for the statement is, however, not cited there. If the fact is well grounded, the commentator must have lived at the end of the 14th century and not at the end of the 15th century as Aufrecht thinks as Ghiyasuddin, under whom his father and uncle served, was on the throne of Delhi from 1321 to 1325 A.D.

4440.

8762. *The Same.*

Substance, country-made paper. 9½ × 4 inches. Folia, 61. Lines, 8 on a page. Extent in ślokas, 900. Character, Nāgara. Fresh. Incomplete

Ending with the declension of the word आशिष् ।

It begins:—

आनन्दैकनिधिं देवमन्तरायतमो रविं etc.

See I.O. p. 212B, No. 801.

Puñjarāja appears to have been a Śrīmālī Brāhmaṇa, that is, belonging to the section of Brāhmaṇas in South-west of Jodhpura to which the poets Māgha belonged. He helped जीवननवेन्द्र to acquire the kingdom of Mālava (?).

In the comm. on the Maṅgalācaraṇa śloka Puñjarāja, explaining on the word सारस्वतीं. says that some people think that the Sūtras are new, but this cannot be true, for Nāgendrapurī says that Sarasvatī revealed the Sūtras to Anubhūtī.

In leaf 3A, occurs the following:—

सूत्र सप्तशतीं यस्य ददौ साक्षात्सरस्वती ।
अनुभूतिस्वरूपाय तस्मै श्रीगुरवे नमः ॥

इति नागेन्द्रपुरीयश्रीचरणोक्तत्वात् ।

4440A.

6645. *The Same.*

Substance, foolscap paper. 10 × 5 inches. Folia, 167. Lines, 13 on a page. Extent in ślokas, 4175. Character, modern Nāgara. Appearance, fresh.

An incomplete commentary on Sārasvata grammar. The first section only.

Beginning:—

श्रीवीतरागाय नमः। ब्रह्मात्मिकायै।
नमोस्तु सर्व्वकल्याणे पद्मकान [न] भास्वते।
जगत्त्रितयनाथाय पराय परमात्मने ॥
नमः श्रीगुर(रु)वे चार(रु)बुद्ध(ध)ये दत्तसिद्धये।
मतिप्रदानशीलायै सरस्वत्यै नमो नमः ॥

अथ श्रीमत्परमहंसपरिब्राजकाचार्य्यः श्रीअनुभूतिस्वरूपाचार्य्यो निःशेषविघ्नसंघातशांत्यर्थं सत्स्वपि देवेष्वपरेष्वैहिकामुष्मिकफललिप्सुः तांश्च फलद्वयदानात्क्षमानपास्य भगवन्नमस्कृतिपूर्व्वकं सारस्वतीं प्रक्रियां चिकीर्षुः सरस्वतीदत्तवरः; आदावेव प्रस्तावनाश्लोकमाह। प्रणम्येत्यादि।

The pencil note in 79B, giving the scribe's name and the date of copying:—

सं १९३९ प्रवर्त्तमाने माधवमासे तिथौ ८ लिखितं मनो-
मोहनानाम्नेन मु० ज्जीमगंजभागीरथीस्त + + +

Colophon:—

इति सांबोधिकायां तद्धितदीपिका संपूर्णा(र्णः)।
इति सारस्वतीटीकायां प्रथमवृत्तिः संपूर्णा ॥

4441.

10230. सारप्रदीपिका। *Sāra-pradīpikā.*

Being a commentary on Anubhūti-svarūpācārya's Sārasvata-prakriyā by Jagan-nātha.

Substance, country-made paper. 9½ × 4 inches. Fragmentary, with leaves marked 2, 10, 11, 27 to 32, 40, 43 to 46, 48, 50, 63, 100, 111, 112, 114, 119, 120 to 122. Lines, 9 on a page. Character, Nāgara. Date, Saṃvat 1874. Appearance, old and worn out.

2A, अहमनुभूतिस्वरूपाचार्य्यः सारस्वतीं प्र[क्रियां] + + +
प्रयोगानुकूलसूत्रक्रमां कुर्व्वे इत्यन्वयः etc., etc.

The following colophons are found in the fragment:—

29B, इति सारप्रदीपिकायां स्वरान्तपुंलिङ्गप्रकाशः; 32B, इति सार-प्रदीपिकायां स्वरान्तनपुंसकलिङ्गप्रकाशः; 40B, हसन्तनपुंसकलिङ्गप्रकाशः; 50B, ०स्त्रीप्रत्ययप्रकाशः; 100B, इति इच्छार्थप्रकाशः;

The commentary ends:—

मतान्तरेषु विशदान् गृहीत्वा शब्ददोरकान् ।
जगन्नाथेन विशदा कृता सारप्रदीपिका ॥
स जयति नरसिंहः स्वप्रभाव्याप्तविश्वो
निजजनमनुकम्पासस्मितं वीक्ष्य रक्षन् ।
यदुपरिनिकरैस्तैस्तारकाणामशेषैः
शिरसि कुसुममालाश्रीरलंभि प्रभाभिः ॥

Last Colophon:—

इति श्रीभट्टजगन्नाथविरचिता संग्रहटीका सारप्रदीपिका नाम्नी संपूर्णा समाप्त ।

Post Colophon:—

शुभमस्तु संवत् १८७४ श्लोकसंख्या २२५० ।

4442.

4185. प्रभावत्याख्य-सारस्वतीवृत्तिपञ्जिका ।

Prabhāvatī a commentary by Kṛṣṇa-nātha.

Substance, country-made yellow paper. 16½ × 4 inches. Folia, 11 × 66. Lines, 6, 7 on a page. Character, Bengali in a modern hand. Appearance, fresh.

Two chapters only, Taddhita and Ākhyāta, each separately paged. Taddhita contains 11 leaves and Ākhyāta 66.

Taddhita begins :—

गुर्व्वङ्घ्रिजलजं फुल्लं प्रणम्य कृष्णप्रम्मेणा ।
तायते मोक्षदं श्रील-तद्धितस्य प्रभावती ॥
अथ तद्धित इति ॥ तेभ्यां हितस्तद्धितः ॥

But Taddhita does not actually come to an end in the 11th leaf. There are two leaves more, marked 1 and 2. In the third line of the first leaf Taddhita comes to an end :—

इति सारस्वतीवृत्तिपञ्जिकायां प्रभावत्यां तद्धितविवेचना ।

The two leaves contain the following colophons :—

1A, इति शिक्षासूत्राणि; 2A, इति परिभाषासूत्राणि; 2B, the last colophon: इति बलाबलसूत्राणि ।

The Pañjikā of Ākhyāta begins thus :—

प्रणम्य जगतीकान्तं पञ्जीनाम्ना प्रभावती ।
मया सारस्वतीवृत्तेर्व्याख्या तस्या वितन्यते ॥

Colophon :—

इति सारस्वतीवृत्तिपञ्जिकायां प्रभावत्यामाख्यातविवेचना ॥

4443.

3793. पदचन्द्रिका *Pada-candrikā* सारस्वतभाष्यटीका ।

by Govindācārya.

Substance, country-made paper. $17\frac{1}{4} \times 3\frac{3}{4}$ inches. Folia, 86, of which 2–4 missing. Lines, 8 on a page. Extent in ślokas, 2,700. Character, Bengali. Date, Śaka 1615. Appearance, discoloured and worn out. Complete.

Colophon :—

इति गोविन्दाचार्य्यविरचिता सारस्वतभाष्यटीका समाप्ता ।

Post Colophon :—

इषुकृतरसगोत्रा सम्मिते शाकवर्षे
बुधजनहृदि रम्या चन्द्रिकायै पदानाम् ।
इयमपि परिलेख्या भाष्यटीका मनोज्ञा
हरवधूपदयुग्मं कालिदासेन नत्वा ॥

The commentary was written in Śaka 1521=1599.

Beginning :—

ॐ नमो गणेशाय ।

+ + परापि यत्पादवन्दनात् सुलभा नृणां ।
नारायणं जगद्योनिं तं नमामि श्रियान्वितम् ॥
अज्ञानतिमिरं हत्वा ज्ञानदीपेन यो मम ।
गुरुं श्रीकान्तमाचार्य्यं प्रणमाम्यात्मदैवतम् ॥
श्रीसारस्वतभाष्यस्य टीका गोविन्दशर्म्मणा ।
बालकानां प्रबोधाय तन्यते पदचन्द्रिका ॥
सूत्राणि भाष्यकारोक्त-सूत्रार्थादीनि कृत्स्नतः ।
सारस्वतानां सूत्राणामध्यायाः पञ्चकीर्त्तिताः ॥
पादोऽध्यायोऽस्य संज्ञायां सन्धौ चत्वार एव च ।
नाम्नां विभक्तिकार्य्येषु त्रयः स्त्रीप्रत्ययैः सह ॥
एकैकशः कारकेषु समासे तद्धिते तथा ।
अष्टौ पादास्तथाख्याते कृत्येकः परिकीर्त्तितः ॥
सूत्राणि भाष्यकारोक्त-सूत्रार्थादीनि कृत्स्नशः ।
विलिख्यात्र यथाज्ञानं तेषां व्याख्या विधीयते ॥
असाध्वपि क्वचित् व्याख्यां यदत्राल्पधिया मया ।
बहुत्वात् पदशास्त्राणां तत् क्षन्तव्यं मनीषिभिः ॥

ग्रन्थारम्भे शिष्टाचारात् समाप्तिप्रतिबन्धकविघ्नवारणार्थं श्रीविष्णोर्नतिरूपमङ्गलमाचार्य्यग्रन्थकृत् प्रतिजानीते ।

सिद्धिं प्रापुर्यमाराध्य माधवं मुनिसत्तमाः ।
सारस्वतानि सूत्राणि नत्वा तं विवृणोम्यहम् ॥

For another commentary on the same bhāṣya see H.P.R., Vol. III, 344.

This contains the Ākhyāta and Kṛt sections only.

65A, इति श्रीगोविन्दाचार्य्यविरचितायां सारस्वतभाष्यटीकायां पदचन्द्रिकाख्यायां आख्यातेऽष्टमः पादः ।

Post Colophon :—

हिमे(?)शगिरिजापदाब्जयुगलं वाञ्छाप्रदं शोभनम्
नत्वा तत्परमास्पदं सुखमयं प्राप्तं यशस्वामलम् ।
टीकेयं बुधरञ्जिनी विलिखिता श्रीकालिदासेन सा
विख्यातिः पदचन्द्रिकेति विहिता भाष्यस्य यस्या बुधैः ॥

Then begins the Kṛt section which goes to the end of the MS.

The date of the composition of the commentary :—

अकारि सारस्वतभाष्यटीका
द्विजेन वारेन्द्रकुलोद्भवेन ।
गोविन्दनाम्ना पदचन्द्रिकेयं
शशिपक्षवाणेन्दुमिते हि शाके ॥ 1521 of the Ṡaka Era.

It ends thus :—

शिरस्यञ्जलिमाधाय या चेयं बुधसत्तमाः ।
भवद्भिः परिपाल्येत मत्कृता पदचन्द्रिका ॥

4444.

4021. *The Same.*

Substance, country-made paper. $17\frac{1}{2} \times 3\frac{3}{4}$ inches. Folia, 2 to 81. Lines, 8 on a page. Character, Bengali of the eighteenth century. Appearance discoloured. Incomplete both ends.

6A, इति श्रीगोविन्दाचार्य्यविरचितायां सारस्वतभाष्यटीकायां पदचन्द्रिकाख्यायां प्रथमः पादः ।

74A, इति श्रीगोविन्दाचार्य्यविरचितायां सारस्वतभाष्यटीकायां पदचन्द्रिकायां नामप्रकरणे चतुर्थः पादः ।

Then come the Samāsas. The present MS. goes to the Ṣaṣṭhī Samāsa in which it comes abruptly to an end.

4445.

4526. *The same with the text* **सारस्वतभाष्य।**

Substance, country-made paper. 13 × 3½ inches. Folia, Comm.: 128, Text: 93 with the first page missing. Lines, 9 on a page. Character, Bengali. Date, Śaka 1642. Appearance, old.

126B, इति श्रीगोविन्दाचार्य्य-विरचितायां सारस्वतभाष्यटीकायां पद-चन्द्रिकायां आख्याते चतुर्थः पादः।

Bhāṣya Text:—

3A, इति सारस्वतभाष्ये संज्ञायां प्रथमः पादः।

93B, इति सारस्वतभाष्य प्रक्रिया समाप्ता।

Post Colophon:—

श्रीगङ्गाहरिशर्म्मणः पुस्तकमिदं स्वाक्षरञ्च शकाब्दा १६४२।

The Bhāṣya is an unique work described here for the first time.

4446.

8763. **सारस्वतप्रक्रिया तिवादिवृत्तिः।**

Sārasvata-prakriyā Tib-ādi-vṛtti.

Substance, country-made paper. 11 × 5 inches. Folia, 43. Lines, 10 on a page. Extent in ślokas, 850. Character, Nāgara. Fresh.

Incomplete. Forty-three leaves only ending with भावकर्म्म।

The work begins:—

लक्ष्मीं नृसिंहं प्रणिपत्य काश्यां
वृद्धांश्च पद्माकरभट्टमुख्यान्।
सारस्वतीयाञ्च तिवादिवृत्तिं
क्रमाल्लिखेयं गणपप्रसादात्॥

अथ आख्यातप्रक्रिया निरूप्यते।

As the word मही or महीध appears at the left hand side of every leaf, the MS. appears to be the second part of the text of Mahīdhara-vṛtti of the Sārasvata Vyākaraṇa. But it generally agrees with Catal. No. 4430.

4446A.

11177. *The Same.*

Substance, country-made paper. 11 × 4½ inches. Folia, marked 1 to 7, of which the second is missing, and 25 to 28. Lines, 7 to 10 on a page. Character, modern Nāgara. Appearance, fresh. One stray leaf.

A mere fragment of Sārasvat grammar.

Beginning :—

अथाख्यातप्रक्रिया निरूप्यते ।

धातोः इदमधिक्रियते ॥ भ्वादिः क्रियावचनो भ्वादिर्धातुसंज्ञको भवति ॥ आदनुदात्तङितः अनुदात्तेतो ङिश्च धातोरात् ॥

SIDDHĀNTA-CANDRIKĀ.

4447.

9157. **सिद्धान्तचन्द्रिका ।** *Siddhānta-candrikā.*

By Rāmāśrama.

Substance, country-made paper. 12 × 5 inches. Folia, 97. Lines, 9 on a page. Extent in ślokas, 1,000. Character, Nāgara. Date, Saṃvat 1913. Appearance, old.

This codex contains only the first part, from the beginning to the end of Taddhita. It seems to be a commentary independent of that of Anubhūti-svarupa on the Sārasvata grammar.

4448.

7731. *The Same.*

I.

Substance, country-made paper. 10 × 4¼ inches. Folia, 33. Lines, 15 on a page. Character, Nāgara of the seventeenth century. Appearance, discoloured.

The work is complete in two *ardhas*, the first comprising the Subanta section; the second the Ākhyāta and Kṛdanta sections. See I.O. Catal. No. 807–810, and L. 2919.

The present manuscript goes up to a portion of the Ākhyāta (अस गतिदीप्त्यादानेषु). The first half ends in fol. 25B:—

इति श्रीरामचन्द्राश्रमविरचितायां सिद्धान्तचन्द्रिकायां सुबंतं संपूर्णं । प्रथमवृत्तिः समाप्ता । अथाख्यातप्रक्रिया निरूप्यंते ।

II.

Substance, country-made paper. 10 × 4½ inches. Folia, 39 to 69. Lines, 11 to 13 on a page. Character, Nāgara. Date, Saṃvat 1878. Appearance, old, discoloured and pasted.

From "भ्रंशुभ्रंसु अधःपतने" of the Ākhyāta to the end.

VI.

Substance, country-made paper. 10×5 inches. Folia, 22. Lines, 9 on a page. Character, Jaina Nāgara. Date, Saṃvat 1896. Appearance, fresh.

Colophon :—

इति श्रीरामचन्द्राश्रमविरचिता सिद्धान्तचन्द्रिका समाप्ता ।

The Kṛdanta section only.

Post Colophon :—

संवत् १८९६ का वार + मीति चैत सूक्लपक्ष ९ रामनामि राजपुरमध्ये ॥ श्रीमणपंडाच्यारभुजाको लीपिकृतं घासीराम ।

VII.

Substance, country-made paper. 10¼×5¼ inches. Folia, 41. Lines, 10 on a page. Character, Jaina Nāgara of the nineteenth century. Appearance, discoloured. Complete.

From the beginning to the end of Kāraka. 41A (line 1), इति विभक्त्यर्थः । It ends abruptly in the beginning of Samāsa.

VIII.

Substance, country-made paper. 10¾×5¼ inches. Folia, 29. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh.

From the beginning to Alup Samāsa.

IX.

Substance, country-made paper. 10½×5 inches. Folia, 47 to 103. Lines, 13 on a page. Character, modern Jaina Nāgara. Date, Saṃvat 1890. Appearance, fresh.

The last half (defective in the beginning: from लोट् विभक्ति) ।

Last Colophon :—

इति श्रीरामचन्द्राश्रमाचार्यविरचितायां सिद्धान्तचन्द्रिकायां तृतीयवृत्तिः संपूर्णा समाप्ता ।

Post Colophon :—

संवत् १८६० का वर्षे मासोत्तमकार्त्तिके मासे शुभे कृष्णे पक्षे षष्ठी ६ रविवासरे लि० श्रीपार्श्वचन्द्रसूरिगच्छे ऋ० रूपचन्द्रमुनि श्रीमद्धिमापुरे श्रीमदजितनाथजिनप्रसादात् सदा शुभं भवेदिति श्रीऋ० गंभीरचन्द्रकस्य हेतवेदं पुस्तिकाः लिखिताः ।

X.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 37. Lines, 13 on a page. Character, modern Jaina Nāgara. Date, Saṃvat 1900. Appearance, fresh.

The first half complete.

Colophon :—

सिद्धांतचन्द्रिकायां सुवंतं संपूर्णम् ।

Post Colophon :—

श्रीरस्तु । कल्याणमस्तु । सम्वत् १९०० वर्षे शाके १७६५ प्रवर्त्तमाने मासोत्तममासे भाद्रपदमासे कृष्णपक्षे तिथौ ८ अष्टम्यां दैत्यगुरुवारे लिपीकृतं ऋषिरामनाथेन वनेड़ानगरे स्वपठनार्थं बृहन्नागोरी लुंकागच्छे ।

XI.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 37 to 60. Lines, 9 on a page. Character, modern Jaina Nāgara. Date, Saṃvat 1900. Appearance, fresh.

From the last few lines of Curādi to the end of Ākhyāta.

Colophon :—

इति ० आख्यातः समाप्तः ।

Post Colophon :—

सम्वत् १९०० वर्षे शाके १७६५ मासोत्तममासे आश्विनमासे कृष्णपक्षे तिथौ १४ लि० ऋषि ।

(The name is blurred over with ink.)

पठनार्थं वनेडानगरे बृहन्नागोरी लुंकागच्छे ।

4449.

7737. *The Same.*

Substance, country-made paper. 9 × 4¼ inches. Folia, 182. Lines, 10 on a page. Character, Nāgara. Date, Saṃvat 1846. Appearance, discoloured. Complete.

73B, इति श्रीमद्रामचन्द्राश्रमविरचितायां सिद्धान्तचन्द्रिकायां सुवन्तं सम्पूर्णमिति। प्रथमवृत्तिः समाप्ता।

Last Colophon :—

182B, इति श्रीरामचन्द्राश्रमविरचिता सिद्धान्तचन्द्रिका समाप्ता।

Post Colophon :—

मिति चैत्र वदि ११ बृहस्पत्वासरे सम्वत् १८४६ लिपिकृतं सवाइ जयनगरमध्ये।

4450.

9182. *The Same.*

Substance, country-made paper. 12 × 7 inches. Folia, 64. Lines, 10 on a page. Extent in ślokas, 1,200. Character, Nāgara. Date, Samvat 1892. Appearance, tolerable.

This codex contains only the first part.

See L. 2919, Vol. IX, p. 34.

Post Colophon :—

शुभमस्तु फलं संवत् १८९२। मितौ आषाढ़ वदि ८।

4451.

8757. *The Same.*

Substance, country paper. 11½ × 4½ inches. Folia, 48, of which 32, 33 are missing. Lines, 9 on a page. Extent in ślokas, 800. Character, Nāgara. Old. Incomplete.

To the end of the chapter on तद्धित।

The Colophon:—

इति श्रीरामचन्द्राश्रमाचार्य्यविरचितायां सिद्धान्तचन्द्रिकायां तद्धितप्रक्रिया पूर्व्वार्द्धवृत्तिः सम्पूर्णा ।

Post Colophon:—

सम्वत् १८४६ यादृशं पुस्तकं दृष्टं तादृशं लिखितं मया, etc.

कार्त्तिकशुक्लपक्षे तिथौ त्रियोदश्यां शनिवासरे मकसुदावादपत्तने महाराजसुन्दरसिंहस्य ठाकुरमन्दिरे लिखितमिदं पुस्तकं बलराममिश्रेण उत्कलवासिना स्वपठनार्थं शुभं वो भूयात् । शुभमस्तु ।

It ends differently from L. 2919.

On leaf 47B occurs the following:—

कर्म्मव्यतिहारे सर्व्वादेर्वा द्वित्वं समासवच्च बहुलं। बहुलग्रहणात् अन्यपरयोर्न समासवत् इतरशब्दस्य तु नित्यं समासवत्। असमासवद्भावे पूर्व्वपदस्थाया विभक्तेः सिरादेशो वाच्यः। अन्योन्यं विप्रा नमन्ति अन्योन्यौ अन्योन्यान् अन्योन्येन कृतं अन्योन्यस्मै दत्तं इत्यादि "अन्योन्येषां पुष्करैरामृशन्त" इति माघे परस्परं वाचस्पत्यादित्वात्सः इतरेतरं इतरेतरेणेत्यादि। स्त्रीनपुंसकयोरुत्तरपदस्थाया विभक्तेराम्भावो वा अन्योन्यां अन्योन्यं परस्परां परस्परं इतरेतरां इतरेतरं वा इमे ब्राह्मण्यौ कुले वा भोजयतः दलदयेप्यावभावः क्लीवे + विरुद्धः (?) स्यमोः समासे सेरलुक् चेति सिद्धं बाहुलकात्त्वयं समासे सेरलुक् चेत्यस्योदाहरणन्तु अन्योन्याश्रयः परस्पराच्चित्सादृश्यमित्यादिकं। अकृच्छ्रे प्रियसुखयोर्वा द्वित्वं प्रियप्रियेण ददाति प्रियेण वा सुखसुखेन ददाति सुखेन वा अतिप्रियमपि वस्त्वनायासेन ददातीत्यर्थः। यथास्वे। 48 यथाशब्दस्य द्वित्वं क्लीवत्वञ्च भवति यथास्वमिति वीप्सायां अव्ययीभावः यो य आत्मा यद्यदात्मा यद्यत् स्वं॥ यथायथं ज्ञाता यथास्वभावमित्यर्थः यथात्मीयमिति वा। रहस्यमर्य्यादावचनव्युत्क्रमणयज्ञपात्रप्रयोगाभि + व्यक्तिषु द्विशब्दस्य द्विर्वचनं पूर्व्वपदस्याम् भावोऽत्वं चोत्तरपदस्य नपुंसकत्वञ्च निपात्यते तत्र रहस्यं द्वन्द्वशब्दस्य वाच्यं इतरे विषयभूताः द्वन्द्वमन्त्रयते (?) रहस्यमित्यर्थः मर्य्यादास्थित्यनतिक्रमः आचतुरं ह्यीमे पशवो द्वन्द्वं मिथुनायन्ते। माता पुत्रेण मिथुनं गच्छति पौत्रेण प्रपौत्रेणापीति मर्य्यादार्थः व्युत्क्रमणं पृथगवस्थानं द्वन्द्वं व्युत्क्रान्तः द्विवर्गसम्बन्धेन पृथगवस्थिताः etc.

4452.

7732. *The Same.*

Substance, country-made paper. 12 × 5½ inches. Folia, 118. Lines, 9 on a page. Character, Jaina Nāgara. Date, Saṃvat 1906. Appearance, fresh.

The second half only.

85B, इति लकारार्थप्रक्रिया इति श्रीरामाश्रमाचार्य्यविरचितायां सिद्धान्तचन्द्रिकायां आख्यातप्रक्रिया ॥

Last Colophon :—

इति कृदन्तप्रक्रिया इति ० उत्तरार्द्धं समाप्तं ।

Post Colophon :—

सम्बत् १९०६ शाके १७७२ मिति मृगशिर शुक्लाचतुर्द्दश्यां गुरुदिने द्विजशुभकर्णेन लिपीकृता । श्लोकसंख्याभ्रशून्याष्टेन्दुमिता ॥ श्रीरस्तु ॥

4453.

8758. *The Same.*

Substance, country paper. 10½ × 5½ inches. Folia, 14. Lines, 7 on a page. Extent in ślokas, 200. Character, Nāgara. Date, Saṃvat 1895. Fresh. Incomplete.

A fragment. Leaves 34, 35, 54–57, 60, 61, 68–73.

It ends :—

पौनःपुन्ये भृशार्थे च धातोर्लोट् सर्व्वलकारविषये लोटो हि स्वौ सर्व्वतुवादिविषये तध्वमोर्विषये वा क्रियासमभिहारे द्वित्वं तस्यैव धातोरनुप्रयोगस्य अनेकक्रियासमुच्चये वा लोट् तस्य हिस्वौ तध्व(ध्व)मोर्विषये वा सामान्य(?)र्थस्य धातोः अनुप्रयोगस्य । अनुप्र[यो]गात्तिवादयः याहि याहीति याति यातः यान्ति यासि याथः याथेति यूयं याथ याहि याहीति यास्यति अयासीत् अधीष्व अधीष्वेति अधीते अधीध्वं अधीध्वमिति यूयमधीध्वे शत्रून् पिवधानाः खाद इति अभ्यवहरति पिवत खादतेत्यभ्यवहरथ । अन्नं भुङ्क्ष्व दाधिकमास्वादस्वेत्यभ्यवहरते भुङ्ध्वं आस्वादध्वमित्यभ्यवहरध्वे ।

इति श्रीरामाश्रमाचार्य्यविरचितायां सिद्धान्तचन्द्रिकायां आख्यातप्रक्रिया समाप्ता ।

लिपकृतं मेंडूरामस्य स्वयं पठनाय । शुभं भूयात् । मिति अषढ़कृष्णा ३ चन्द्रवासरे सम्वत् १८६५ लिख्यतं दीर्घपुरमध्ये बलवन्तसिंहराज्ये । श्री ।

4454.

9166. *The Same.*

Substance, country-made paper. 13 × 7 inches. Folia, 43. Lines, 6, 7 on a page. Extent in ślokas, 380. Character, Nāgara. Appearance, tolerable. Incomplete.

4455.

9774. *The Same.*

Substance, country-made paper. 13 × 4½ inches. Folia, 40. Lines, 6 on a page. Extent in ślokas, 456. Character, Nāgara. Date, Saṃvat 1910. Appearance, tolerable. Incomplete.

A well-known grammar.

From leaf 85 to the end in leaf 124.

The Last Colophon runs :—

इति श्रीरामचन्द्राश्रमविरचितायां सिद्धान्तचन्द्रिकायां कृदन्तः समाप्तः ।

समाप्तोऽयं ग्रन्थः । शुभं भूयात् । सम्वत् १९१० ।

4456.

11108. *The Same.*

With a commentary called **सुबोधिनी** । *Subodhinī.*

By Sadānanda Gaṇi.

Substance, country-made paper. 11 × 6 inches. Folia, 12, of which the second is missing. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh.

But the first two leaves are mouse-eaten.

A fragment. Ākhyāta suffixes only.

Colophon :—

इति श्रीसिद्धान्तचन्द्रिकाख्यायां सुबोधिन्याख्यातप्रक्रिया समाप्तम् ।

4457.

9459. *The Same.*

Substance, country-made paper. 10½ × 4½ inches. Folia, 39. Lines, 9 on a page. Extent in ślokas, 722. Character, Nāgara. Appearance, tolerable.

A fragment containing only the chapter on Sandhi and a portion of the Suvanta chapter.

For the text see L., Vol. IX, No. 2919.

The beginning of the commentary :—

श्रीगणेशाय नमः । श्रीसरस्वत्यै नमः ।

पुराणपुरुषं ध्यात्वा नत्वा चार्हतनायकं
सिद्धान्तच[न्द्रि]कावृत्तिं चर्करीमितरामहं ॥ १ ॥
विद्यारत्नपयोनिधौ खरतराम्नाये जगत्पूज्यके
श्रीभट्टारकसम्पदां गुणगणैः स्तुत्यां धरन् पुण्यवान् ।
पूज्यः श्रीजिनभक्तिसूरिरधिपो वर्व्वर्त्ति विद्यानिधिः
सोऽयं शीतकरायते (?) यशसा सूरायते तेजसा ॥ २ ॥

श्रीकीर्त्तिरत्नसूर्य्याह्वो यतीन्द्रोऽभूत् परं ततः
श्रीमत्सुमतिरङ्गाख्यः पाठकप्रवरस्ततः । ३ ।
श्रीपाठकाः श्रीसुखलामसङ्गा जाग्रत्प्रभावा विलसत्प्रतिज्ञाः ।
तच्छिष्यवर्य्याः + क्षराजिधूर्य्या श्रीपाठकाः पाठकवारणेन्द्राः ॥ ४ ॥
श्रीभागचन्द्रा गणिसंप्रवर्हाः संवेगरङ्गाङ्गनिमग्नगात्राः ।
श्रीभक्तिपूर्व्वं विनयं हि येषां तन्नामधेयं गुरवो वदन्ति ॥ ५ ॥
तेषां हि तेषां विनयप्रधानोऽनवद्यविद्याभ्यसनैकतानः ।
प्राज्ञः सदानन्दगणिः सुशिष्यः करोति वृत्तिं सुगमां सुबोधिनीम् ॥ ६ ॥

ग्रन्थादौ ग्रन्थमध्ये ग्रन्थान्ते च मङ्गलमाचरणीयमिति शिष्टाचारः। इत्यादि।

4457A.

7319. *The Same.*

Substance, country-made paper. $10 \times 4\frac{1}{4}$ inches. Folia, 17. Lines, 11 on a page. Character, modern Jaina Nāgara. Appearance, fresh. Foll. 1 to 12 are written in one hand the rest in a second hand.

There is a commentary on the Sarasvatī-sūttra, entitled Siddhānta-candrikā by Rāmacandrāśrama. Subodhinī is a commentary on that commentary.

The present MS. is a mere fragment of the sub-commentary. It treats of Sanskrit roots.

Beginning:—

ॐ नमः अथ गणस्थान् धातून् क्रमेणाह।

भू सत्तायां १ तवर्गीयांताः अत सातत्यगमने चिती संज्ञाने च्युतिर् आसेचने etc., etc.

End:—

सिद्धान्तचंद्रिकावृत्तिराख्ययेयं सुबोधिनी।
शिष्याणामुपकाराय सदानन्देन निर्म्मिता ॥ १ ॥
चंद्रिकायाः सुबोधिन्यां तुरंगमशताधिका।
अयुतप्रमिता संख्यानु+पां किल संगता ॥ २ ॥
प्रमादाद्यदशुद्धं हि मयात्रामनुचि[f]न्तं।
तच्छोधयंतु सुधियो ज्ञानविस्फूर्त्तिहेतवे ॥ ३ ॥

Colophon:—

इति यतिसदानंदकृतायां सिद्धांतचंद्रिकाव्याख्यायां सुबोधिन्याख्यायामुत्तरार्द्धं समाप्तिमगमत् ॥

For a description of the first half of Subodhinī see L. 2911 from which Sadānanda appears to be a Jaina of the school of Kharatara.

4458.

8760. तत्त्वदीपिका (सिद्धान्तचन्द्रिकाव्याख्या ।)

Tattva-dīpikā (Siddhānta-candrikā-vyākhyā.)

By Lokeśakara, son of Kṣemaṅkara and grandson of Rāmakara.

Substance, country paper. 13×5 inches. Folia, 107. Lines, 12 on a page. Extent in ślokas, 3,700. Character, Nāgara. Dated, Saṃvat 1887. Fresh.

Composed in Saṃvat 1741=1685 A.D.

Complete in three parts: (I) पूर्व्वार्द्ध in 68 leaves of which 43–45 missing, (II) आख्यातप्रक्रिया in 28 leaves, (III) कृदन्तप्रक्रिया in 11 leaves.

It begins as before:—

Leaf 4A, श्रीविद्यान(नार)गरस्था(यी)यिलोकेशकरशर्म्मणा
विहितायां हि टीकायां संज्ञासन्धिरगात्सुखम् ।
इति संज्ञासन्धिविवरणम् ।

„ 25B, श्रीविद्यानगरस्थायिलोकेशकरशर्म्मणा
कृतायामिह टीकायां पुंलिङ्गोऽगात् स्वरान्तकः ।

„ 37B, श्रीरामकरपौत्रेण ... ...
कृतायां ... ... पुंलिङ्गोगात् हसान्तकः ।

„ 38B, श्रीविद्यनगर ... ...
... ... स्त्रीलिङ्गोऽगाद्धसान्तकः ।

„ 39B, ... क्लीवलिङ्गो हसान्तकः ।

„ 46A, ... अव्ययानाकृतिर्गता ।

„ 49B, ० अगात् कृतायां टीकायां स्त्रीप्रत्ययविचारणम् ।

„ 55A, ० विभक्त्य(र)र्थनिरूपणम् ।

„ 62A, समासविवृतिर्गता ।

„ 68B, colophon as in the previous chapters.

Part II.

Beginning :—

स च कर्त्तरीति उत्सर्गतः कर्त्तरीति बोध्यं ।

Leaf 13B, ० कृतायां दीपिकायां हि परस्मैपदपूरणम् ।

„ 15A, लोकेशकरसंज्ञेन विद्यानगरवासिना ।

कृतायामिह टीकायामगादातो निरूपणम् ।

„ 16A, रामाश्रमेण विहिता याहि सिद्धान्तचन्द्रिका ।

तट्टीकायामगादेतत् भव्यं भ्वादिनिरूपणम् ॥

„ 16B, ० कृतायामिह टीकायां लोकेशकरशर्म्मणा ।

अगाददादिमध्यस्थपरस्मैपदसाधनम् ।

० गणोऽदादिरगादेष शेषभाषितपठगः ।

„ 17A, ० (आ)अगमद्ह्वादिमध्यस्थपरस्मैपदसाधनम् ।

० संक्षिप्तोबालबोधार्थो जुहोत्यादिगणोऽगमत् ।

„ 18B, ० मता भाष्यकृतो भव्या तनादिप्रकृतिर्गता ।

„ 19A, ० बाधनं दुष्टबुद्धीनां अगमत् क्र्यादिसाधनम् ।

„ 19B, ० इयं (दे)दशगणीपूर्णा माननीया मनीषिभिः ।

„ 23A, ० साधनं यङ्लुगन्तानां दुर्धियां बाधनं गतं ।

„ 25A, ० समासतः समभवन्नामधातुसमापनम् ।

„ 26B, ० पदव्यवस्थेयमगात् समाप्तिं शुभलक्षणा ।

„ 27B, ० बाधनं दुष्टबुद्धीनां अगाद्भावादिसाधनम् ।

„ 28B, ० अगादगाधबुद्धीनां कृतमाख्यातसाधनम् ।

The Last Colophon :—

Leaf 28B, इति श्रीलोकेशंकरविरचितायां सिद्धान्तचन्द्रिकाव्याख्यायां तत्त्वदीपिकायां आख्यातप्रक्रिया समाप्तम् ॥

Part III.

It begins :—

प्रणम्य श्रीपतिं वाणीं नारायणमनामयम् ।

सिद्धान्तचन्द्रिकाख्यातव्याकृतिरुच्यतेऽधुना ॥

It ends :—

सिद्धिशब्दो मङ्गलवाचक इत्यन्ते प्रयुक्तः आदिमध्यावसानेषु मङ्गलमाचरणीयमित्युक्तेः । समङ्गलानि शास्त्राणि प्रथन्ते(से)वीरपुरुषकाराया युष्मत्पुरुषकाणि भवन्ति । अध्येतारश्चास्य वर्द्धन्ते । एवञ्चैतदध्येतृणां कार्य्यसिद्धिः स्यादिति ध्वनितं ।

लोकेशकरसंज्ञेन श्रीक्षेमङ्करसूनुना ।
मुदे भूयादुमाशम्भोर्विहिता तत्त्वदीपिका ॥
चन्द्रवेदहयभूमिसंयुते (1741) वत्सरे नभसि मासि शोभने ।
शुक्लपक्षदशमीतिथाविये दीपिका विबुधदीपिका कृता ॥
श्रीचण्डिकायाश्चरणारविन्दप्रसादतो यल्लघुदीपिकाऽभूत् ।
ततो मनीषापि भवत्यमुष्या अध्येतुरध्यापनहेतुरास्तु ॥

Colophon :—

इति श्रीलोकेशकरविरचितायां तत्त्वदीपिकायां कृदन्तप्रक्रिया सम्पूर्णा ।

Post Colophon :—

शुभं भूयात् ॥ सम्वत् १८८७ चैत्र वदि अष्टम्यां विरफतवासुरे बुधि रामदासपठनार्थं लिखितं शुभम् ।

4459.

8759. *The Same.*

Substance, country-made paper. $12\frac{1}{4} \times 5\frac{1}{2}$ inches. Folia, 83. Lines, 14 on a page. Extent in ślokas, 2,900. Character, Nāgara. Old. Incomplete.

There are 83 leaves (by counting) in disorder. There are different paginations.

In a leaf marked 57 at the right hand lower corner we have this :—

श्रीविद्यानगरस्थायिलोकेशकरशर्म्मणा ।
कृतायामिह टीकायां अव्ययव्याकृतिर्गता ॥

The colophon in the last page runs thus :—

सिद्धान्तचन्द्रिकाव्याख्या वियन्तु तत्त्वदीपिका ।
तत्पूर्व्वार्द्धमभूत् पूर्णं तेन तुष्यतु पार्व्वती ।

श्रीरामकरपौत्रेण लोकेशकरशर्म्मणा ॥
कृतायामिह टीकायां तद्धितव्याकृतिर्गता ॥

इति श्रीसिद्धान्तचन्द्रिकाव्याख्यातत्त्वदीपिका समाप्तिमगात् ।

After this in smaller lines :—

प्रोष्ठपद्यां कलाकृष्णां पूर्णश्चेदं प्रदीपकं ।
पूर्व्वार्द्धं तत्त्वदीपायाः प्रीयतां मे जनार्द्दन ॥
भार्गवे वासरे सेयं वासुदेवो लिपीकृता ।
अनुजस्यपठनार्थं हरिकृष्णेन प्रीयतां ॥

सप्ततिपञ्चतमे संवत्सरे नारायणो जगद् वरीभर्त्ति जरीहर्त्ति तं वन्दे योऽखिलं जगत् । नारायणः ।

It begins :—

ॐ श्रीगणेशाय नमः । सारदायै नमः ।
प्रणम्य जगतां नाथं महेशं साम्बमव्ययं ।
सिद्धान्तचन्द्रिकाव्याख्या क्रियते तत्त्वदीपिका ॥

प्रारिप्सितनिरन्तरपरिसमाप्तये विहितं मङ्गलं शिष्यशिक्षायै निबध्नंश्चिकीर्षितं प्रतिजानीते नमस्कृत्य महेशानमित्यादिना अहं रामाश्रमः वाणीप्रणीतसूत्राणां सिद्धान्तचन्द्रिकां कुर्व्वे ।

In leaf marked 25 occurs the following :—

श्रीविद्यानगरस्थायिलोकेशंकरशर्म्मणा ।
कृतायामिह टीकायां समासविकृतिर्गता ॥

Leaf 12 which seems to be a restoration, has the following :—

श्रीविद्यानगरस्थायि लोकेशंकरशर्म्मणा ।
विहितायां टीकायां मध्यभावोऽगमच्छुभः ॥

4460.

11160. *The Same.*

Substance, country-made paper. 10 × 5 inches. Folia, marked 41 to 48. Foll. 41 to 45 were originally marked 16 to 20. These have been

obliterated and new ones put in a later hand. But still the original marks can be traced. So fol. 45 does not read with fol. 46. Lines 10 on a page. Appearance, fresh. Character, modern Nāgara.

Fol. 46. begins :—

+ + + + + + + + रशर्म्मणा ।
कृतायामिह टीकायां पुंलिङ्गोऽगात् स्वरान्तकः ॥

4461.

10912. *The Same.*

Substance, country-made paper. 10 × 5 inches. Folia, 9, marked 40 and 52 to 58. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh. A mere fragment.

51B, श्रीविद्यानगरस्थायिलोकेशकरशर्म्मणा ।
कृतायामिह टीकायां स्त्रीलिङ्गोऽगात् स्वरान्तकः ॥

4462.

11150. *The Same.*

Substance, country-made paper. 10 × 5 inches. Folia, 34 to 91, of which again foll. 40 to 59 are missing. Lines, 9 on a page. Character, modern Nāgara. Appearance, fresh. A mere fragment.

69B, श्रीरामक[र]पौत्रेण लोकेशकरशर्म्मणा ।
कृतायामिहटीकायां पुंलिङ्गोगाद्धसान्तकः ॥

इति श्रीलोकेशकरकृतायां तत्त्वदीपिकायां हसान्तपुंलिङ्गविवरणम् ।

72B, श्रीविद्यानगरस्थायि-लोकेशकरशर्म्मणा ।
कृतायामिह टीकायां क्लीवलिङ्गोहसान्तकः ॥

इति नपुंसकलिङ्गविवरणं समाप्तम् ।

79A, प्रणम्य पितरं शान्तं श्रीमत्क्षेमंकराभिधम् ।
अव्ययार्थ[ं] प्रक[ट]ये पूर्व्वाचार्यैरुदीरितम् ॥

84B, श्रीविद्या ० कृतायामिह टीकायामव्ययानां कृतर्गता (?) ॥

The MS. ends abruptly in the next chapter.

4463.

9685. *The Same.*

Substance, blue foolscap paper. 12 × 5½ inches. Folia, 5. Lines, 10 on a page. Extent in ślokas, 86. Character, Nāgara. Appearance, fresh. Incomplete.

This appears to be a fragment of Lokeśakara's commentary on Siddhānta-chandrikā, a commentary on the Sarasvatī-sūttras, comprising the Avyaya-varga only from नि to the end. The first leaf is, however, marked one. Lokeśakara's commentary is entitled तत्त्वबोधिनी and the MS. under notice has त॰ त्व on the left hand margin of every leaf.

The importance of this is that it was composed at Vidyā-nagara; meaning the Vijiānagara of the Mahomedans, the place of Sāyana and Mādhava, 120 years after it ceased to be the capital of the country.

The Last Colophon runs:—

श्रीविद्यानगरस्थायि लोकेशंकरशर्म्मणा ।
कृतायां इह टीकायामव्ययाकृतिर्गता ॥

इत्यव्ययानि ।

4464.

10662. *A fragment of* संक्षिप्तसारः । *Saṃkṣipta-sāraḥ.*

By Kramadīśvara.

Substance, country-made paper. 14×3 inches. Folia, 7. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured.

The first seven leaves of Sandhi.

As the only clue to the age of the work, we have many quotations from Kālidāsa, Māgha and Bhāravi in Jumara Nandin's Vṛtti. We tentatively put it close to Hema-candra (1092–1173), as between Kramadīsvara and Hema-candra there are many points of similarity, for instance both consist of eight chapters, with practically the same arrangement and ending with a chapter on Prākṛta.

4465.

10799D. *The Same.*

Four batches of leaves. Country-made paper. In Bengali script of the eighteenth century. Appearance, discoloured.

I.

Folia, 27, of which 1, 3, 5, 7, 8, 10, 14, 18, 20 are missing. 14×3 inches.

It contains Sandhi, but ends abruptly.

II.

Folia, 38. 15½×3 inches.

It contains the chapter on Kṛdanta.

Colophon :—

इति वादीन्द्र० तृतीयः कृदन्तपादः समाप्तः ।

III.

Folia, 18. 15×3 inches. The first leaf is missing.

It contains Kāraka.

Colophon :—

इति० पञ्चमः कारकपादः समाप्तः ।

In this batch there are four leaves of Kāraka, belonging to some other manuscript.

IV.

Folia, 25, of which the first two are missing. Lines, 5 on a page. Character, Bengali.

Colophon :—

इति वारेन्द्र० षष्ठः सुवन्तपादः समाप्तः ।

Along with this there are seven leaves of Sandhi and four stray leaves belonging to the different chapters.

4466.

10663. *The Same.*

A fragment.

Substance, country-made paper. 14×3 inches. Folia, 19. Lines, 5 on a page. Character, Bengali of the nineteenth century. Foll. 14, 15, 17, 18 are missing. Appearance, discoloured.

A portion of the chapter of Subanta.

4467.

10799E. *The Same.*

Substance, country-made paper. 95½×3½ inches. Folia, 54. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured.

It contains Tiñanta.

Colophon :—

इति वारेन्द्र० द्वितीयस्तिङन्तपादः समाप्तः ।

4468.

10781. *The Same.*

I. (सुबन्त)

Substance, country-made paper. 17 × 3 inches. Folia, 24. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

II. (कारक)

Substance, country-made paper. 17 × 5 inches. Folia, 15. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

4469.

10783. *The Same with Vṛtti.*

Substance, country-made paper. Character, Bengali.

There are four batches of leaves.

I.

17 × 4 inches. Folia, 24. Lines, 5 on a page. Character, Bengali. Appearance, discoloured.

The first leaf is missing.

Contains the Sandhi-pāda of Saṃkṣipta-sāra.

Colophon :—

इति वादीन्द्र-चक्रचूड़ामणिमहापण्डितश्रीक्रमदीश्वरकृतौ संक्षिप्तसारे महाराजाधिराजश्रीमज्जुमरनन्दिपरिशोधितायां वृत्तौ प्रथमः सन्धिपादः समाप्तः ।

II.

16 × 4½ inches. Folia, 10.

Contains Taddhita. It is incomplete.

III.

17½ × 3½ inches. Folia, 47. Lines, 7 on a page.

Contains the commentary on Sandhi-pāda of Saṃkṣipta-sāra by Nyāya-pañcānana. It is incomplete.

Beginning :—

नत्वा श्रीहरिचरणं कृत्वा प्रणं पितुः पदञ्च मतम् ।
विमलधियां हितजननी क्रियते व्याकारदीपिका यत्नात् ॥

IV.

Folia, 33. $16\frac{1}{2} \times 3\frac{1}{2}$ inches. Lines, 6 on a page.

Contains the commentary on Taddhita by Goyī-candra.

It is incomplete.

4470.

5030. *The same with Jumar's Vṛtti on*

उणादिपादः ।

Substance, country-made paper. $16 \times 3\frac{1}{2}$ inches. Folia, 8. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

Colophon :—

इति संक्षिप्तसारे रसवत्यां वृत्तौ पण्डितश्रीक्रमदीश्वरकृतौ महा-
राजाधिराजश्रीमज्जुमरनन्दिपरिशोधितायां(कृच्छोना) कृच्छेषोणा-
दिपादः समाप्तः ।

4471.

5087. *The Same.*

(अव्ययनिष्पादः) ।

Substance, country-made yellow paper. $16 \times 3\frac{1}{2}$ inches. Folia, 4. Lines, 7 on a page. Character, Bengali of the nineteenth century. Appearance, old and discoloured.

Colophon :—

इत्यौणादिकतन्त्रेऽव्ययनिष्पादः समाप्तः ।
एषामपि लिङ्गन्तु परम्प(रै)रयैव ज्ञेयम् ।

Post Colophon :—

वादीन्द्रचक्रचूड़ामणीत्यादि श्रीठाकुरदासदेवशर्म्मणो लिपिरियं
पुस्तकञ्च । श्रीनाथगुरवे नमः ।

4472.

5032. *The Same.*

Substance, country-made paper. 16×3½ inches. Folia, 7. Lines, 7 on a page. Character, Bengali of the early nineteenth century. Appearance, fresh. Complete.

Colophon:—

इति संक्षिप्तसारे रसवत्यां कृच्छ्रेषोणादिपादः समाप्तः ।

4473.

10815. *The Same.*

Substance, country-made paper. 13×2 inches. Folia, 7+44 (of which foll. 28 to 37 are missing). Lines, 6, 7 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured.

The seven leaves contain a portion of Uṇādi-pāda of Saṃkṣipta-sāra; and the 44 leaves contain a portion of a commentary on Saṃkṣipta-sāra.

4474.

719. *The Same.*

तद्धितपरिशिष्टं (संक्षिप्तसारीयं) । *Taddhita-pariśiṣṭaṃ.*

By Goyī-candra.

Substance, palm-leaf. 15×2 inches. Folia, 46. Lines, 5 on a page. Character, Bengali. Appearance, worm-eaten and dilapidated. Complete.

Last Colophon runs:—

इत्यौत्थान(?)सनिक-श्रीगोयीचन्द्रविरचितम् जुमरनन्दिपरि-
शोधितं परिशिष्टं समाप्तम् ॥

Printed in Bengali character by Veṇī-mādhava Cakravartī in Calcutta.

4475.

10771. *The Same.*

Substance, palm-leaf. $17\frac{1}{4} \times 1\frac{1}{2}$ inches. Folia, 98. Lines, 4 on a page. Character, Bengali of the eighteenth century. Appearance, old. Incomplete at the end.

Beginning :—

ज्ञुमरनन्दिपरिश्रोधितभागात् परिशिष्टमस्ति यत्किञ्चित् ।
तत् संपूर्णं कुरुते गोयीचन्द्रः प्रकीर्णया वृत्त्या ॥

4476.

2617. संक्षिप्तसारटीका । *Saṃkṣipta-sāra-ṭikā.*

By Goyī-candra.

Substance, country-made paper. $14 \times 3\frac{1}{2}$ inches. Folia, 90 (kṛdanta) + 94 (taddhita) + 70 (subanta). Lines, 7, 8 on a page. Character, Bengali, Date, Šaka 1707. Appearance, tolerable.

Goyī-candra's commentary on Saṃkṣipta-sāra has been several times printed. The present MS. contains the commentary on the kṛdanta, taddhita and subanta chapters, each separately paged.

The date of the MS. at the end of the subanta chapter :—

शकाब्दा १७०७ तारिख ३रा कार्त्तिक ।

4476A.

10840. *The Same.*

(कृदन्तः) ।

Substance, country-made paper. 14×3 inches. Folia, 73. Lines, 5 to 8 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

Colophon :—

इत्यौत्थासनिक-श्रीगोयीचन्द्रविरचितायां श्रीमज्जुमरनन्दिपरि-
शोधित-वृत्तिविवरणटीकायां तृतीयः कृदन्तः पादः समाप्तः ।

Post Colophon :—

लिखितमिदं श्रीनीलकण्ठ-देवशर्म्मणा श्रीश्रीराधाकृष्णाभ्यां
नमः ॥

4477.

3687. *The same with vṛtti and ṭīkā.*

(*Commentary on the subanta chapter of Śaṃkṣipta-sāra.*)

By Goyī-candra.

Substance, country-made paper. 12½ × 3 inches. Folia, 59. Lines, 8 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

Colophon :—

इत्यौत्थासनिक-श्रीमद्गोयीचन्द्रविरचितायां महाराजाधिराज-
श्रीमज्जुमरनन्दिपरिशोधितवृत्तिटीकायां सुवन्तपादः समाप्तः ।

4478.

2618. *The Same.*

(सन्धिपादः) ।

Substance, country-made paper. 15 × 2½ inches. Folia, 95. Lines, 5 on a page. Character, Bengali. Date, Śaka 1547. Appearance, old and discoloured.

The MS. contains the commentary by Goyī-candra on the Sandhi chapter of Saṃkṣipta-sāra.

Colophon :—

इत्यौत्थासनिकश्रीगोयी ... ...
प्रथमः सन्धिपादः सम्पूर्त्तिश्चायं ।

The date and the scribe of the manuscript :--

श्रीरस्तु लेखके । अत्र शिवम् । श्रीश्रीअयोध्यारामदेवशर्म्मणो
लिपिरियं पुस्तकं च पाठार्थं ।

शकाब्दाः १५४७ माह चैत्रस्य षड्विंशति वारे २६ ॥ भृगुवारे तृतीयां तिथौ दिवा चतुर्द्दण्डाभ्यन्तरे सम्परिपूर्णः सुखात्मने । श्रीरामः सहायः ॥

4479.

10793. *The Same.*

(तिङन्तः)

Substance, country-made paper. 15 × 2½ inches. Folia, 111. Lines, 7 on a page. Character, Bengali. Date, Śaka 1661. Appearance, discoloured. Complete.

Colophon :—

इत्यौत्थाशनिकमहापण्डितश्रीक्रमदीश्वरकृतौ संक्षिप्तसारे
महाराजाधिराजश्रीमज्जुमरनन्दिपरिशोधितायां वृत्तौ औत्था-
शनिकगोयीचन्द्रविरचितायां द्वितीयस्तिङन्तपादः समाप्तः ॥

Post Colophon :—

शाके मिते भूम्यृतुषट्क्षितौ हरिं (1661)
प्रणम्य (some letters effaced)
अनन्तदण्डीयजयकृष्णसूनुना
युगलेन टीका लिखिता स्वपाठात् ।
कुलदेवतामहं वन्दे गोपालं गोपिकापतिम् ॥
श्रीहरिः ।

4480.

10792. *The Same.*

Substance, country-made paper. 13½ × 3 inches. Folia, 109. Lines, 7 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured. Incomplete.

Ends abruptly in लुङ् .

4481.

10816. *The Same.*

(कृदन्तः) ।

Substance, country-made paper. 12½ × 3 inches. Folia, 95. Lines, 7 on a page. Character, Bengali. Date, Śaka 1709. Appearance, discoloured. Complete.

Colophon :—

इत्यौत्थासनिकश्रीगोयीचन्द्रविरचितायां महाराजाधिराज-
श्रीमज्जुमरनन्दिपरिशोधितवृत्तिविवरणटीकायां कृदन्तपादः
समाप्तः ॥

Post Colophon :—

श्रीरस्तु मयि लेखके ।
अङ्काम्बरयुते मैत्रे शाके शुक्लाष्टमीतिथौ (१७०९) ।
अद्वैतेन प्रलिखिता दीपिकेयं (कायां) प्रयत्नतः ॥
नेत्रग्रहयुते खाब्जे मल्लाब्दे मासि श्रावणे (१०९३) ।
कृदन्तदीपिकालेखि स्वपाठाय द्विजन्मना ॥

This is an instance of an equation of Śaka and Mallābda and from it it is found that Mallābda began from 616 Śaka or 694 A.D.

4482.

6579. *The Same.*

Substance, unseasoned palm-leaf. 16 × 1½ inches. Folia, 84, of which the last is in a different hand on a different kind of leaf. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, soiled.

The MS. breaks off abruptly in the middle of the commentary on sūttra 421 of the kṛdanta-pāda in p. 614 of the Calcutta edition.

4483.

5134. *The Same.*

(तिङ् *and* कारक)।

Substance, country-made paper. 16½ × 3 inches. Folia, 118 + 32. Lines, 8, 9 on a page. Character, Bengali. Date, Śaka 1718 and 1720. Appearance, fresh.

Tiñanta and kāraka pādas only. Tiñanta is complete in 118 leaves and kāraka in 32.

The MS. was written very carefully and is full of marginal notes.

Post Colophon Statement to the Tiñanta-pāda:—

शकाब्दा १७१८। श्रीठाकुरदासदेवशर्म्मणः स्वाक्षरमिदं पुस्तकञ्च।

श्रीरस्तु मयि लेखके। नमः कृष्णाय॥

Colophon to the kāraka-pāda:—

इत्यौत्थासनिकमहापण्डितश्रीगोयीचन्द्रविरचितायां जुमरनन्दि-परिशोधितवृत्तिविवरणटीकायां पञ्चमकारकपादः समाप्तः॥

Post Colophon Statement:—

श्रीरस्तु मयि लेखके शकाब्दा १७२० ॐ नमो दुर्गायै। तां १५ ज्यैष्ठ अष्टमी।

Often noticed and often printed.

4484.

5141. *The Same.*

(समासः)।

Substance, palm-leaf. 14½ × 2 inches. Folia, 79. Lines, 6 on a page. Character, Bengali of the fifteenth century. Appearance, very old, discoloured and worn out.

The Samāsa pāda only.

Colophon :—

+ + सनिकश्रीगोयीचन्द्रकृतायां जुमरवृत्तिटीकायां सप्तमः समासपादः समाप्तः ॥

Post Colophon Statement :—

शाके लोकगु + + + + विधुभिः सङ्ख्याकृते शोभने
कुम्भस्थे + + + + ते पक्षे द्वितीया तिथौ ।
नत्वा श्री + + + + + + + + + + +
+ + + + + + + + + + + +

The date is lost in the lacuna.

4485.

10782. *The Same.*

Substance, country-made paper. 17 × 3½ inches. Folia, 78. Lines, 8 on a page. Character, Bengali. Date, Saka 1661. Appearance, discoloured. Complete.

Colophon :—

इत्यौत्यासनिकश्रीगोयीचन्द्रविरचितायां जुमरनन्दिवृत्तिविवरण-टीकायां सप्तमः समासपादः समाप्तः ।

Post Colophon :—

श्रीश्रीगोपालो जयति ।

शुभमस्तु शकाब्दाः १६६१ । श्रीयुगलदेवशर्म्मणः पुस्तकमिदं स्वाक्षरञ्च ।

There are still two lines of writing.

4486.

10769. **गोयीचन्द्रव्याख्यानकौमुदी ।**

Goyī-candra-vyākhyāna-kaumudī.

(समासपादः)

by Abhirāma Vidyālaṃkāra.

Substance, palm-leaf. 17 × 2 inches. Folia, 93. Lines, 4, 5 on a page. Character, Bengali. Date, Śaka 1629. Appearance, discoloured. Complete.

Colophon :—

इति श्रीयुताभिरामविद्यालङ्कारभट्टाचार्य्यविरचितगोयीचन्द्र-
व्याख्यानकौमुद्यां सप्तमः समासपादः समाप्तः ।

Post Colophon :—

लिखितं बहुयत्नेन etc..
शाकेङ्कपञ्चर्त्तुशशाङ्कमाने (१६२९)
नत्वाङ्घ्रियुग्मं मधुकैटभद्विषः ।
नभस्वतुःषड्गणिते दिवा सिते ॥ (?)

After this there are a few stray verses.

Strung with this there are 19 unspecified palm leaves, which also relate to samāsa.

4487.

6588. **संक्षिप्तसारटिप्पनी ।** *Saṃkṣipta-sāra-ṭippaṇī.*

Being an exposition of Goyī-candra's commentary.

(Pāda V or kāraka.)

By Vaṃśī-vadana.

Substance, palm-leaf. 19 × 1½ inches. Folia, 48. Lines, 3, 4 on a page. Character, Bengali of the eighteenth century. Appearance, old and worm-eaten. Left incomplete.

There are three and two leaves at the beginning and at the end, containing stray verses.

On the obverse of the first leaf :—

श्रीकाशीरामशर्म्मणा स्वपुत्रार्थं क्रीतमिदं पुस्तकम् ।

It begins :—

कल्याणवल्लीसल्लीलकल्पद्रुकल्पजल्पनम् ।

नवदूर्व्वादलश्यामं श्रीरामं प्रणमाम्यहम् ॥

क्रिया ॥ सर्व्वकारकाणां निरूपकत्वेन

प्रवृत्तौ च निवृत्तौ च कारकाणां च ईश्वरः ।

अप्रयुक्तः प्रयुक्तो वा स कर्त्ता नाम कारकमिति ॥ etc., etc.

The commentator's name does not appear in the incomplete manuscript. But the I.O. Catal. has a good description of Vaṃśī-vadana's work, dealing with the different pādas separately. The beginning of its kāraka-pāda is the same as quoted above. See I.O. Catal. No. 827. The Maṅgalācaraṇa is, however, not in the I.O. MS.

4488.

2765. व्याकरणं दीपिका । *Vyākaraṇa-dīpikā.*

(कृदन्तपादः) ।

By Nyāya-pañcānana, son of Vidyā-vinoda.

Substance, country-made paper. $13\frac{1}{2} \times 2\frac{1}{2}$ inches. Folia, 60. Lines, 7 on a page. Extent in ślokas, 1,700. Character, Bengali. Date, Śaka 1700. Appearance, discoloured.

It begins :—

तिङ्प्रत्ययं समाप्य कृत्प्रत्ययं प्रक्रममाणः तिङ्धर्म्मिणौ विदध-दाह लट् । इत्यादि ।

Colophon :—

श्रीपूर्व्वग्रामिकुलक(ा)लानिधि–महामहोपाध्यायश्रीविद्या-विनोदात्मजश्रीन्यायपञ्चाननकृतायां संक्षिप्तसारटीकायां तृतीयः कृदन्तपादः समाप्तः ।

The descendants of the five brahmaṇas brought to Bengal who lived in W. Bengal were called Rāḍhīyas. They were settled in 56 villages from which they derived their titles. Pūrva-grāma is not one of them. But latterly some of them settled at that village and became known as Pūrvagrāmī.

Post Colophon :—

यत्नेन लिखितमित्यादि । राजग्रामे लिखितोऽहं (?) कितुराम-महानिधिः शकाब्दाः १७०० ।

4489.

5137. *The Same.*

Substance, country-made paper. 16½ × 3 inches. Folia, 43. Lines, 10 on a page. Extent in ślokas, 1,720. Character, Bengali. Date, Śaka 1740. Appearance, fresh. Complete.

The commentary on the kāraka-pāda only.

Beginning :—

ॐ नमः शिवाय ।

क्रिया । ननु प्रकृतिप्रत्ययागमादेशोपादानेन शब्दसाधनं व्याकरणम् । तदभिन्नत्वात् कथं क्रियामुख्यप्रयोजकावित्यादि-र्व्याकरणत्वम् । अत्रोच्यते ।

Colophon :—

इति पूर्व्वग्रामिकुले (कु) कलानिधिमहामहोपाध्याय-श्रीविद्या-विनोदात्मज-श्रीन्यायपञ्चाननकृतायां संक्षिप्तसारटीकायां व्याकार-दीपिकायां पञ्चमकारकटिप्पनी समाप्ता ।

Post Colophon Statement:—

ॐ श्रीसीतारामाभ्यां नमः । शकाब्दाः १७४० १८ ज्यैष्ठ ।

For the commentary see I.O. Catal. No. 830.

Aufrecht gives the author's title as Nyāyālaṃkāra.

4490.

3581. *The Same.*

An exposition of Goyīcandra's commentary on Saṃkṣipta-sāra, by Nyāya-pañcānana.

Substance, country-made paper. 15 × 3 inches. Lines, 7, 8 on a page Character, Bengali. Appearance, fresh.

Contains the commentaries on :—

I. Sandhi-pāda, complete in 53 leaves, dated Śaka 1634.

इति पूर्व्वग्रामिकुलकलानिधि–महामहोपाध्याय–श्रीविद्या-विनोदात्मज-श्रीन्यायपञ्चाननकृतायां व्याकारदीपिकायां प्रथमः सन्धिपादः समाप्तः ।

Post Colophon :—

श्रीश्रीगोपालचन्द्रचरणं शरणं ममास्तु । लिखिता श्रीरघुनाथ-शर्म्मणा १६३४ तारिख ४ठा कार्त्तिक श्रीकृष्णमणिदेवशर्म्मणः पुस्तकमिदम् ।

On the reverse of the last leaf there is a page of taddhita-pāda.

II. Tiñanta pāda, complete in 100 leaves, dated Śaka 1681. The 22nd leaf is missing.

Colophon :—

इति पूर्व्वग्रामिकुलकलानिधि–महामहोपाध्याय–श्रीविद्या-विनोदात्मज-श्रीन्यायपञ्चाननकृतायां व्याकारदीपिकायां द्वितीय-स्तिङन्तपादः समाप्तः ।

Post Colophon :—

शकाब्दाः १६८१ कार्त्तिक लिपिरियं श्रीहृषीकेशदेवशर्म्मणः पुस्तिका च। श्रीश्रीराम ॥

III. Kṛdanta-pāda, complete in 51 leaves, dated Śaka 1681.

Colophon :—

पूर्व्वग्रामिकुलकलाम्भोजराजराजिदिवाकरं।
शब्दशास्त्रमहाम्भोधिकुम्भयोनिं गुरुं नमः ॥

इति पूर्व्वग्रामिकुलकलानिधि-महामहोपाध्याय-श्रीविद्याविनोदात्मज-श्रीन्यायपञ्चाननकृतायां संक्षिप्तसारटीकायां तृतीयः कृदन्तपादः समाप्तः।

Post Colophon :—

श्रीश्रीगुरवे नमो नमः। श्रीश्रीगणेशाय नमः॥ श्रीश्रीराम ॥ श्रीश्रीमनसादेव्यै नमः॥ श्रीश्रीसरस्वत्यै नमः॥ श्रीश्रीदुर्गा।

शकाब्दाः १६८१ चैचस्यैकादशदिवसे समाप्तेयं पुस्तिका ॥ लिपिरियं श्रीहृषीकेशदेवशर्म्मणः पुस्तिका च।

IV. Suvanta-pāda, complete in 40 leaves, of which 5 to 20 are missing.

Colophon :—

इति श्रीकुलकलानिधि-महामहोपाध्याय-श्रीविद्याविनोदात्मज-श्रीन्यायपञ्चाननकृतायां संक्षिप्तसारटीकायां व्याका(पा)रदीपिकायां षष्ठः सुवन्तपादः समाप्तः।

Post Colophon :—

लिखितं श्रीहृषीकेशशर्म्मणा।

See I.O. Catal. No. 830.

4491.

3311. *The Same.*

Substance, country-made paper. 18×3¼ inches. Folia, 33. Lines, 8 on a page. Extent in ślokas, 825. Character, Bengali. Date, Śaka 1646. Appearance, discoloured.

The MS. contains the chapter on Kāraka only.

Colophon :—

इति पूर्व्वग्रामिकुलकलानिधि–महामहोपाध्याय–श्रीविद्या-
विनोदाचार्य्यात्मज-श्रीन्यायपञ्चाननकृतायां संक्षिप्तसारटीकायां
व्याकरणदीपिकायां पञ्चमः कारकपादः समाप्तः ।

Post Colophon :—

शकाब्दाः १६४६ ।
यत्नेन लिखितो ग्रन्थः यश्चोरयति मानवः ।
शूकरी तस्य माता च पिता तस्य च गर्द्दभः ॥

This is an exposition of Goyī-candra's Saṃkṣipta-sāra-ṭīkā.

The commentator and his father are known by their titles only. Eggeling gives the father's name as Vāṇeśvara and the son's name as Nārāyaṇa, apparently on the authority of L. 1594.

4492.

3159. *The Same.*

सुवन्तदीपिका (सुवन्त) ।

Substance, country-made paper. 18½×3½ inches. Folia, 43. Lines, 7 on a page. Extent in ślokas, 1,690 as given on the margin by a former purchaser who gave for it Rs. 3/4. Character, Bengali. Date, Śaka 1647. Appearance, old and discoloured. Complete.

Colophon :—

पूर्व्वग्रामिकुलकलानिधे[धि–]महामहोपाध्याय–श्रीविद्या–
विनोदात्मज-श्रीन्यायपञ्चानन-कृता सुवन्तटिप्पनी समाप्ता ।

Post Colophon :—

शकाब्दाः १६४७ तारिख २४३ ज्यैष्ठ श्रीरस्तु लेखके मयि ।

श्रीरामाय नमः ॥

प्रणम्य शम्भोश्चरणाम्बुजद्वयं शुक्ले च + + सुबन्तदीपिका ।

समुद्रवेदर्त्तुविधौ (१६४७) च वत्सरे मयापरे पञ्च अबोधबोधिका ॥

It begins :—

सुप्प्रत्ययमुक्त्वा तत्कार्य्यार्थं तत्प्रकृतिकार्य्यार्थं च षष्ठसुबन्तपाद-मारभमाणो जसादीनां जकारादिलोपप्रसङ्गे सर्व्वोपसंग्राहकं लक्षणमाह लुक् चि ॥ इत्यादि ।

4493.

3564. **व्याकारसारलहरी ।** *Vyākāra-sāra-laharī.*

By Kavi-candra.

Substance, country-made paper. 17 × 3¼ inches. Folia, 82. Lines, 6 on a page. Extent in ślokas, 1,900. Character, Bengali. Date, Śaka 1636. Appearance, fresh. Complete.

Last Colophon :—

इति वैद्यश्रीकविचन्द्रविरचितायां सारलहर्य्यां सप्तमः समास-परिच्छेदः समाप्तः ।

Post Colophon :—

हिमगिरितनयापदारविन्दमनिशं मम मानसेऽस्तु ॥

ॐ लिपिलम्बोदराय नमः ॥

गुहाननत्र्यङ्गधराप्रमाणे (१६३६)

शाके द्विजः श्रीयुतरामरामः ।

पुस्तं स्वकीयं कविचन्द्रोदितं

लिलेख नत्वा हरपादपद्मम् ॥

कन्यां गते भास्वति सोमवासरे

पक्षेऽसितेऽष्टादशवासरे कृतम् ।

श्रीरामशर्मणा धराम्रतान्वसा (?)
पूर्णीकृता सारलहरी दिवादौ ॥ ० ॥
संलिख्यानेकयत्नेन कौतुकात्त्वरया स्वकम् ।
श्रीकृष्णचरणाम्भोजे स्थापितं पुस्तकं मया ॥
ध्यानं न वेद्मि न तपो न च होममर्चा
मन्यत्तथा किमपि कर्म्म न वेद्मि धीमन् ।
त्वत्पादपङ्कजयुगं हृदि केवलं मे
तेनैव यद्भवति तद् भविता महात्मन् ॥ एतच्च स्वीयम् ।

It begins:—

कृष्णं प्रणम्य संक्षिप्तसारादिसूत्रसंग्रहः ।
क्रियते कविचन्द्रेण कृते कोमलधीभृताम् ॥
धीराः क्षमध्वमतिरुद्धमतेर्ममेदं
चापल्यमुल्लसदनल्पविकल्पजल्पम् ।
सन्त्यज्य दोषनिचयं कृपया हि सन्तः
कुर्व्वन्तु सन्ततमनन्तनितान्ततोषम् ॥
अल्पप्रयाससुलभा श्रमभारहारा
हारावलीव वनिता ललितप्रसादा ।
व्याकारसारलहरी मधुरीकृतार्य्या
कुर्य्यादवर्य्यमतितापवतां विनोदम् ॥
चतुर्द्दशाकारादयः स्वराः अ आ etc., etc., etc.

It ends:—

पृषदुदरमस्य पृषोदरः । वारिवाहो वलाहकः । शवानां शयनं श्मशानं । अद्यैव भूतं अद्भुतम् । कं न दर्पयतीति कन्दर्पः । जाया पती जम्पती दम्पती । ये येऽर्थे यथार्थं यथायथं तथातथं । अश्वत्थः कपित्थः इन्द्वमित्यादि ।

4494.

731. संक्षिप्तसारीय प्राकृतपादटीका ।

Saṃkṣipta-sārīya-Prākṛta-pāda-ṭīkā.

By Nārāyaṇa Vidyāvinoda.

For the manuscript see L. 1594.

The commentator appears to be Nārāyaṇa Vidyāvinoda and not Vidyāvinoda son of Nārāyaṇa as Rājendralāla says. He was the son of Vāṇeśvara, son of Jaṭādhara, and brother of Chattrī, who belonged to the Pūrva-grāmi clan of the Rāḍhīya Brāhmaṇas of the Vātsya-gottra. See the second verse from the beginning in L. 1594.

The Post Colophon Statement:—

समाप्तश्चायं ग्रन्थः । श्रीश्रीहरये नमः । श्रीगुरुचरण-सरसीरुहेषु भृङ्गायतां मे मनः । श्रीरस्तु लेखके श्रीश्रीमती प्ररणम् ।

श्रीमत्पाश्वरणारविन्दयुगलं ध्यात्वा लिखित्वा द्रुतम्
श्रीमद्भागवतद्विजेन कृतिना सम्पूरितो यत्नतः ।
श्रीमत्प्राकृतपाद एष सुखदः काव्यार्थसन्दीपकः
श्रीमच्छम्भुमुखाभ्रमैचविमिते (1705) शाके तिथौ माधवे ॥
यत्नेनापि मया लेख्या एषा कैर्क्रियते यदि
माता च शूकरी, etc., etc., etc.

श्रीभागवतदेवशर्म्मणः पुस्तकमिदं स्वाक्षरं च । शकाब्दाः १७०५ ।

माघे मासि विधोर्वारे एकादश्यां तिथौ सिते ।
ग्रन्थोऽयं पूर्णतां प्राप्तः श्रीमन्मित्रगृहे प्रगे ॥

4495.

694. **संक्षिप्तसाररसवतीवृत्तिः (प्राकृतपादः) ।**

Saṃkṣipta-sāra-rasavatī-vṛttiḥ (Prākṛta-pādaḥ).

Substance, country-made paper. 15 × 3½ inches. Folia, 27. Lines, 5, 6 on a page. Extent in ślokas, 436. Character, Bengali. Appearance, tolerable. Complete.

Printed in Bengali character by Venī-mādhava Cakravartī in Calcutta.

4496.

3555. **सुवन्तदुर्घटः ।** *Suvanta-durghataḥ.*

Substance, country-made paper. 14½ × 3½ inches. Folia, 17. Lines, 9 on a page. Extent in ślokas, 550. Character, Bengali of the eighteenth century. Appearance, fresh. Complete.

It belongs to the school of Saṃkṣipta-sāra.

See H.P.R., Vol. I, 409.

It is generally known by the name of Jñāpaka.

Colophon :—

इति सुवन्तस्य दुर्घटः समाप्तः ।

4497.

4850. **अष्टौ शब्दाः ।**

Substance, palm-leaf. 13 × 2 inches. Folia, 27. Lines, 4 on a page. Extent in ślokas, 325. Character, Maithila. Date, L.S. 155. Appearance, old and discoloured. Complete.

Beginning :—

ॐ नमः श्रीगजरूपाय ।

नत्वा मञ्जुश्रियं नाथं बालानां बुद्धिवृद्धये ।

संगृह्यन्ते मया शब्दाः सुवन्ता बहुवाचकाः ॥

एवं किम् यद् तद् एतद् इदम् अदस् युष्मदस्मदयोः । एते अष्टौ शब्दाः क्रमेण कथ्यन्ते । इत्यादि ।

End :—

इत्येवमादिप्रयोगा उह्याः इत्यष्टौ शब्दाः समाप्ताः। हथिटा रामोवस्थित चामुखिद्द्यामुखान्तर्गत ग्रान्धीनदीरवासीयोपाध्याय श्रीजगदानन्दैः। मक लैलेवासीययाच्छाचराद्यश्रीजविदि पाठार्थं लिखितमिदं पुस्तकं। (?) सम्बं १५५ मार्ग वदि १४ ॥

There is nothing in this MS. to show that it belongs to Saṃkṣipta-sāra school all the sūtras quoted belong to Pāṇini.

4498.

2135. **दशबलकारिका।** *Daša-bala-kārikā.*

By Daša-bala.

Substance, country-made paper. $9\frac{3}{4} \times 4\frac{1}{2}$ inches. Folia, 6. Lines, 6 on a page. Extent in ślokas, 150. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

Daša-bala-kārikā begins in leaf 3B :—

For a description of the work see L. 2804 and see I.O. Catal. No. 843 (p. 228). Memorial verses on different forms of the same roots in different gaṇas. It belongs to the Saṃkṣipta-sāra or Jaumara school. It is composed by Daša-bala.

First two leaves and 3A are taken up with a number of well known verses on a variety of topics. Such as :—

In leaf 1A :—

सिंहप्रसेनमवधीत् सिंहो जाम्बवता हतः।
सुकुमारक मा रोदीस्तव ह्येष स्यमन्तकः।

Leaf 2A :—

अकरुणत्वमकारणविग्रहः
परधने परयोषिताञ्च स्पृहा।
सुजनबन्धुजनेष्वसहिष्णुता
प्रकृतिसिद्धिमिदं हि दुरात्मनाम्।

Leaf 3A :—

हितं न वाच्यं अहितं न वाच्यं
हिताहितं नैव च भाषणीयम् ।
एरण्डको [नाम] मुनिर्महात्मा
हितोपदेशेन बलिं प्रविष्टः ॥

4499.

10783A. *The Same.*

Substance, country-made paper. 16 × 3 inches. Folia, 2. Lines, 10 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

Complete in thirty-six kārikas.

Colophon :—

इथि दशबलकारिका समाप्ता ।

Beginning :—

ये धातवः सन्ति गणान्तरेऽपि वर्णार्थनिर्देशपदैरभिन्नाः ।
विभिन्नशब्दप्रतिपादनार्थं रूपाणि तेषां समुदाहरिष्ये ॥

We find after thirty-six kārikās.

षट्त्रिंशता श्लोकनिबन्धनेन धातूनसौ शोक्तवान् महाधीः ।
अध्यापको यः सुतरां प्रसिद्धो बलोत्तरो विंशतितुल्यभागः ॥

4500.

5109. **वसुधातुकारिका ।** *Vasu-dhātu-kārikā.*

With a commentary.

Substance, country-made paper. 18 × 3½ inches. Folia, 5. Lines, 4 on a page. In tripātha-form. Character, Bengali of the nineteenth century. Appearance, fresh.

For the text see L. 2921 and I.O. Catal. No. 841. A set of 17 memorial stanzas.

The blank page of the first leaf of the I.O. manuscript contains the title Saṃkṣipta-sāra-sammata-vasudhātu-

तत्र क्रमः। नामधातुजमाह निरुक्तव्याकरणे। प्राकटस्य च तोकं यन्नपदार्थविशेषसमुत्थं। प्रत्ययतः प्रकृतेश्च तदूह्यं। १ ॥ वृद्धि ननु प्रत्याहारे ऋस्वाणां एव विद्यन्ते कथं वीरशूरशब्दयोः दीर्घस्य वृद्धिरित्याशङ्कायामाह। उदाहरणादर्शनादित्यादि।

The commentary begins:—

नाम्नः प्रत्ययजनकत्वेन धातुजन्यत्वमपूर्व्वसम्भावनायां प्रथमस्त्वकार अपरेऽपि वदन्ति। etc., etc.

4502.

3538B.

Substance, country-made paper. 13½ × 3 inches. Folia, 12. Lines, 9 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured and writing effaced. Incomplete at the end.

It begins thus:—

अधिकारोऽयमिति व्याख्यातमित्यादि।

The writing is so much effaced in the first and the last leaves, that they cannot be read fully. It belongs to the school of Saṃkṣipta-sāra and treats of Kāraka.

The name of the book is unknown. It has been called कारकविचार from its contents.

HEMA-CANDRA.

4503.

7997A. सिद्धहेमचन्द्राभिधानस्वोपज्ञशब्दानुशासनवृत्तिः ।

Siddha-Hema-candrābhidhāna-svopajña-śabdānu-śāsana-vṛttiḥ.

By Hema-candra.

Substance, country-made paper. $10\frac{1}{4} \times 4\frac{1}{4}$ inches. Folia, 103. Lines, 17 on a page. Character, Jaina Nāgara. Date (in a different and later hand). Saṃvat, 1679. Appearance, old and discoloured.

It contains ten pādas, namely, the four pādas of the first adhyāya, the four of the second and the first two of the third.

The four pādas of the first chapter and the first two of the second are here grouped together under the name of Prathama-ṣaṭpāda, for which see W. No. 1679.

The remaining four pādas make up the second group, called मध्यमपाद which begins in 51A, अर्हं ॥ नमस्पुरसो गतेः कखपफिरः सः । गतिसंज्ञकयोर्नमस्पुरस इत्येतयोः सम्बन्धिनो रेफस्य कखपफेषु परेषु सकारादेशो भवति, etc., etc.

On the left hand upper corner of the first leaf and of the 50th in which II. 2 ends, occur the words प्रथमषट्पादवृहद्वृत्तिः similarly in the 51st and the last leaves we have मध्यमपादवृहद्वृत्तिः

The Last Colophon of the Madhyama-pāda-vṛhad-vṛtti:—

इत्याचार्य्य श्रीहेमचन्द्रविरचितायां श्रीसिद्धहेमचन्द्राभिधानस्वोपज्ञशब्दानुशासनवृत्तौ तृतीयस्याध्यायस्य द्वितीयः पादः ॥

Post Colophon :—

श्रीमद्दुर्लभराजस्य प्रतापः कोपि दुःसहः ।
प्रसरन् वैरिभूपेषु दीर्घनिद्रामकल्पयत् ॥
इति चतुष्कवृत्तिदशपादीरूपा समाप्ता ॥ अथ आख्याताः षट्-
पादीरूपः ॥

The date is given in a later hand:—

स्वस्ति श्रीसंवत् १६७९ वर्षे ज्येष्ठ[ष्ठ] सुदि १० दिने । सा० वीरसुतसा० सहस वीरनाम्ना उद्यमं विधाय भांडागारे न्यस्ता प्रतिरियं ॥

The entire work consists of eight adhyāyas, the first six of which are concerned with Sanskrit, the last two with Prākṛta. It generally goes with the author's own commentary, the Vṛtti.

Hema-candra, a well-known Jaina writer, was born in 1092 and died in 1173, was pupil of Devacandra Sūri and was the teacher of King Kumārapāla. He wrote the work at the request of Siddha-rāja.

For a description of the work and the literature that grew round it, see W., pp. 208 to 254.

4504.

2609. *A shorter* (लघु) *commentary on the same.*

Substance, country-made paper. 10 × 4½ inches. Folia, 131. Lines, 21, on a page. Character, Jaina Nāgara. Appearance, discoloured. To the end of the seventh adhyāya.

Colophon :—

इत्याचार्य-श्रीहेमचन्द्रविरचित-सिद्धहेमचन्द्राभिधान-स्वोपज्ञशब्दानुशासन-वृत्तिलघुन्यास-सप्तमस्याध्यायस्य चतुर्थः पादः सप्तमोऽध्यायः संपूर्णः ।

The Post Colophon Statement :—

संवत् १६२४ वर्षे मार्गशीर्षमासे शुक्ल पक्षे
तृतीयदिने + वा बद्धदृष्टिरधोमुखीत्यादि ॥

See L. 3096.

For an account of Hema-candra see Peterson's fourth report, p. 6.

4505.

2567. *The Same.*

Substance, country-made paper. 10 × 4½ inches. Folia, 73. Lines, 15 on a page. Extent in ślokas, 4,000. Character, Jaina Nāgara of the seventeenth century. Appearance, discoloured. To the end of the fourth pāda of the fifth adhyāya.

The Last Colophon:—

इत्याचार्य्यश्रीहेमचन्द्रविरचितायां सिद्धहेमचन्द्राभिधानस्वोपज्ञ-

शब्दानुशासन-लघुवृत्तौ पञ्चमस्याध्यायस्य चतुर्थः पादः समाप्तः।

It begins:—

अर्हं। प्रणम्य परमात्मानं श्रेयःशब्दानुशासनम्।

आचार्य्य-हेमचन्द्रेण स्मृत्वा किंचित् प्रकाश्यते ॥ १ ॥

अर्हं। अर्हमित्येतदक्षरं परमेश्वरस्य परमेष्ठिनो वाचकं मङ्गलार्थं शास्त्रस्यादौ प्रणिदध्महे। सिद्धिः स्याद्वादात्। स्याद्वादात् अनेकान्तवादात् प्रकृतानां शब्दानां सिद्धिर्निष्पत्तिर्ज्ञप्तिश्च वेदितव्या ॥ लोकात्। अनुक्तानां संज्ञानां न्यायानां च लोकाद्वैयाकरणादेः सिद्धिर्ज्ञप्तिश्च वेदितव्या। वर्णसमाम्नायस्य च तत्र। अदन्ताः स्वराः ॥

4506.

10874. *The Same.*

Substance, country-made paper. 10 × 4 inches. Folia, 18 to 36. Lines, 7, 8 on a page. Character, Nāgara of the eighteenth century. Appearance, fresh.

A mere fragment.

25A, इति लघुवृत्तौ ना[म]प्रकरणे सखिपादो द्वितीयः।

36B, इति लघुवृत्तौ नामप्रकरणे युष्मत्पादस्तृतीयः।

Pāda III begins:—

युष्मदस्मदोः पदं पदात् षष्ठी-चतुर्थी-द्वितीयासु वस्नसौ।

युष्मदस्मदोः सम्बन्धि यत् पदं पदात् परं षष्ठी-चतुर्थी-द्वितीयासु

बहुत्वे स्थितं तस्य यथासङ्ख्यं वस् नस् इत्येतावादेशौ वा भवतः षष्ठी-चतुर्थी-द्वितीयासु परतः। शिवो वः स्वामी शिवो युष्माकं, etc., etc.

4507.

10097. *The Same.*

(*With Ch. VIII on Prākṛta.*)

Substance, foolscap paper. 8 × 5 inches. Pages, 88. Lines, 20 on a page. Character, modern Nāgara. Appearance, fresh.

P. 50, इत्यष्टमाध्यायस्य प्रथमः पादः।

Last Colophon:—

इत्याचार्यश्रीहेमचन्द्रसूरिविरचितायां सिद्धहेमचन्द्राभिधान-स्वोपज्ञशब्दानुशासनवृत्तौ अष्टमाध्यायस्य द्वितीयः पादः समाप्तः॥

Post Colophon:—

द्विषत्पुरक्षोदविनोदहेतोर्भवादवामस्य + + + जस्य।
अयं विशेषो भुवनैकवीर परं न यत्काममया करोति॥
साहित्यभास्करोपाधेर्गङ्गाधरशर्म्मणः लेखोयं अंकलेश्वरे।

In English also:—
Sāhitya-bhāskara Gaṅgādhara Kāśī Ankaleśvara.

4508.

7997B. *The Same.*

Substance, country-made paper. $10\frac{3}{4} \times 4\frac{1}{2}$ inches. Folia, 70. Lines, 13 on a page. Character, Jaina Nāgara. Date, Saṃvat, 1534. Appearance, fresh. Complete.

Adhy. VIII only dealing with Prākṛt in four pādas.

Last Colophon:—

इत्याचार्यश्रीहेमचन्द्रविरचिते अष्टमस्याध्यायस्य चतुर्थः पादः॥
अष्टमाध्यायः समाप्तः समाप्ता चेयं।

Then we have a Prašasti :—

समाप्ता चेयं सिद्धहेमचन्द्रशब्दानुशासनवृत्तिः प्रकाशिका नामेति ।
आसी(शी)द्विशांपतिरमुद्रचतुःसमुद्रमुद्राङ्कितः क्षितिभरक्षमवाहुदण्डः ।
श्रीमूलराज इतिदुर्धरवैरिकुम्भिकण्ठीरवः शुचिचुलुक्यकुलावतंसः ॥
तस्यान्वये समजनि प्रवलप्रतापस्तिग्मद्युतिः क्षितिपतिर्जयसिंहदेवः ।
येन स्ववंशसवितर्य्यपरं सुधांशौ श्रीसिद्धराज इति नाम निजं व्यलेखि ॥
सम्यग् निषेव्य चतुरश्चतुरोऽप्युपायान् जित्वोपभुज्य च भुवं चतुरब्धिमाञ्चां ।
विद्याचतुष्टयविनीतमतिर्यतात्मा काष्ठामवाप पुरुषार्थचतुष्टये यः ॥
तनोति विस्तृतविरागविप्रकीर्णशब्दानुशासनसमूहकदर्थितेन ।
अभ्यर्थितो निरवमं विधिवद्व्यधत्त शब्दानुशासनमिदं मुनिहेमचन्द्रः ॥
इति प्रशस्तिः ।

Then comes the date of the MS. :—

संवत् १५३४ वर्षे अश्विनिवदि चतुर्दशी रवौ दिने हस्तनक्षत्रे लेखित श्रीअहमदावाद ग्रंथाग्रं २६८५ श्लोकाः, शुभं भूयात् ॥

In a later hand : २४०० ॥

4509.

2502. *The Same.*

For the MS. and the work see L. 2449.

The commentary is entitled 'Prakāšikā.' Twice printed.

Post Colophon :—

श्रीरस्तु—श्रीमदाराध्या प्रशमन्तु ।
लिखितं रामचन्द्रचिमणाजिमाड़े ।

4510.

285. *The Same.*

Substance, country-made paper. 14×4¾ inches. Folia, 112. Lines, 7 on a page. Extent in šlokas, 2,240. Character, Nāgara. Date, Samvat, 1895. Appearance, fresh.

The codex contains the eighth book of the above grammar.

See Rājedralāla No. 2449.

The MS. is defective. It begins from :—

भिन्नो ॥ युवर्णस्येति किम् युटो अर तामरसाणुसारिणी ॥ अस्व इति किम् प्रहवीसो ॥ एदोतोः स्वरे ॥ एकारोकारयोः स्वरे परे सन्धिर्न भवति ॥

End :—

यथा प्राकृते उरस् शब्दस्य सप्तम्येकवचनान्तस्य उरे (च)उरम्मि इति प्रयोगौ भवतः, तथा क्वचिदुरसीत्यपि भवति। एवं सिरे सिरम्मि सिरसि, सरे सरम्मि सरसि सिद्धग्रहणं मङ्गलार्थं। ततो ह्यायुष्मत्श्रोटकता ऽभ्युदयाश्चेति।

Colophon :—

इत्याचार्य्य-श्रीहेमचन्द्रविरचितायां सिद्धहेमचन्द्राभिधानस्वोपज्ञ-शब्दानुशासनवृत्तौ अष्टमस्याध्यायस्य चतुर्थः पादः ॥ तत् समाप्तौ च समाप्तश्चायं।

The Post Colophon Statement :—

संवत् १८९५, श्रावणे शुक्ले ८ चन्द्र ॥ शुभं भवतु ॥ श्रीरस्तु ॥ मङ्गलमस्तु ॥

4511.

10737. *The Same.*

Substance, country-made paper. 9 × 4 inches. Folia, 94. Lines, 9 to 11 on a page. Character, Newari of the seventeenth century. Appearance, discoloured.

Adhy. VIII (on Prākṛta) only.

Last Colophon :—

इत्याचार्य्य श्रीहेमचन्द्रविरचितायां सिद्धहेमचन्द्राभिधानस्वोपज्ञ-शब्दानुशासनवृत्तौ अष्टमस्याध्यायस्य चतुर्थः पादः समाप्तः ॥

समाप्तोयं सिद्धहेमचन्द्रशब्दानुशासनवृत्तिप्रकाशिका नामेति ।

आसीद्वि + + + + मुद्र चतुःसमुद्र-

मुद्राङ्कितक्षितिभरक्षमवाहुदण्डः ।

श्रीमूलराज इति दुर्द्धरवैरिकुम्भि-

कण्ठीरवः शुचिचुलुक्यकुलावतंसः ॥

तस्यान्वये समजनि प्रबलप्रताप-

ति[ग्ति]ग्मद्युतिः क्षितिपतिर्जयसिंहदेवम्[ः] ।

येन स्ववंशसवितर्य्यपरं सुधांशौ

श्रीसिद्धराज इति नाम निजं व्यलेखि ॥

सम्यग् निषेव्य चतुरश्चतुरोप्युपायान्

जित्वोपभुज्य च भुवं चतुरब्धिकां च ।

विद्याचतुष्टयविनीतमतिर्जितात्मा

काष्ठामवाप पुरुषार्थचतुष्टये यः ॥

तनोति विस्तृतदुरागमविप्रकीर्ण-

शब्दानुशासनसमूहकदर्थितेन ।

अभ्यर्थितो नि + + सं विधिवद्व्यधत्त

शब्दानुशासनमिदं मुनिहेमचन्द्रः ॥

२१८५ ग्रंथाग्रं । श्रीशुभं भवतु ॥

4512.

7814. *The Same.*

Substance, country-made paper. 13¾ × 5 inches. Folia, 29. Lines, 11 on a page. Character, modern Jaina Nāgara. Appearance, fresh. A mere fragment.

The only colophon found here is that of VIII. 1 in fol. 25A.

25A, इत्याचार्य्य श्रीहेमचंद्रविरचितायां सिद्धहेमचंद्राभिधानस्वोपज्ञशब्दानुशासनवृत्तौ अष्टमस्याध्यायस्य प्रथमः पादः समाप्तः ।

The MS. ends abruptly in the 61st sūtra of the second pāda.

The work has been edited, in the Roman character, with a German translation and notes, by R. Pischel, 1879, 1880. See also Aufrecht, Cat. Bodl., Nos. 410, 411.

4513.

3049. स्वोपज्ञधातुपारायणम् ।

Svopajña-dhātu-pārāyaṇam.

An exposition of the various meanings of the verbal roots, met with in the Siddha Hema-candra Vyākaraṇa, by Hema-candra himself. A very useful work.

For the manuscript and the work see L. 4019.

4514.

7998. स्वोपज्ञधातुपाठविवरणम् ।

Svopajña-dhātu-pāṭha-vivaraṇam.

By Harṣa-kīrtti Sūri.

Substance, country-made paper. 10¼ × 4 inches. Folia, 81, of which the first five are missing. Lines, 15 on a page. Extent in ślokas, 3,600. Character, Jaina Nāgara. Date, Saṃvat 1672. Appearance, old and discoloured.

Colophon :—

श्रीमन्नागपुरीयतपागच्छाधिपभट्टारक-श्रीहर्षकीर्त्तिसूरिविरचितं स्वोपज्ञधातुपाठविवरणं संपूर्णम् ॥

Post Colophon :—

समाप्ता चेयं धातुतरङ्गिनी नाम्नी धातुपाठटीका । श्रेयः श्रेणिर्भूयाल्लेखकपाठकानाम् ॥

संवत् १६७२ वर्षे कार्त्तिकसुदि तृतीयायां ॥ प० हर्षविशालगणिमणीनां वि० ज्ञानसमुद्रेण लिवीचक्रे । स्वपठनकृते चिरं नंद्यात् ॥ शुभं भवतु (ग्र ३६०० In a later hand).

In a later hand: लिखितं साहेवचंद आगुपुस्तक (A name is blurred over with ink) जीकुंदीनी

It ends :—

श्रीमन्नागपुरीयाह्वतपोगणकजास्याः ।
श्रीचंद्रकीर्त्तिसूरींद्रास्चंद्रवच्छ्भ्रकीर्त्तयः ॥
तच्छिष्या हर्षकीर्त्याह्वसूरयो व्यदधुः स्फुटं ।
धातुपाठमिदं रम्यं सारस्वतमतानुगं ॥
षंडेलवालसद्वंशो हेमसिंहाभिधः सुधीः ।
तस्याभ्यर्थनया ह्येष निर्म्मितो नंदनाचिरं ॥
(इति श्लोकत्रयं सुगमं) ॥

निपाताश्चोपसर्गाश्च धातवश्चेति ते त्रयः(वः) ।
अनेकार्थाः स्मृताः सर्व्वे पाठस्तेषां निदर्शनं ॥
संख्याने सर्व्वधातूनामेतेषामेकसंख्यया ।
अष्टादशशतान्येकनवत्युत्तरतां (१८९१) ययुः ॥

कविकल्पद्रुमे तु ॥
इति स्फीतः सप्तदशशत्या षट्कोनषष्ट्या ।
धातुस्कंधोर्बुधैः सेव्यः कविकल्पद्रुमः फलं ॥

अन्यच्च ।
द्वात्रिं[श]दधिकधातु द्विसहस्री २०३२ पत्रपूरितः श्रयतां ।
कविकल्पतरुर्भूयादेकदेशपल्लवः फलदः ॥
सपादलक्षं(?) चेत् सर्व्वं ग्रंथमानं विधीयते ।
तदास्यात् सर्व्वधातूनां सर्व्वरूपनिरूपणं ॥
चेतस्येवं विचार्य्यैव ग्रंथविस्तारभीतितः ।
व्युत्पत्तिमात्रसिद्ध्यर्थं ग्रंथमानं विधीयते ॥
तदा स्यात् सर्व्वधातूनां सर्व्वरूपनिरूपणं ।
दिङ्मात्रं दर्शितं मया ॥ (?)

गच्छे यत्र पविचितावनितले हम्मीरदेवार्चितः
सूरिः श्रीजयशेषरः सुचरितः श्रीशेषरः सद्गुणः ।

ह्यायां पुरि + + तस्य वचनादल्लावदीभूभुजः
सदासः + + मानदानमहितः श्रीवज्रसेनो गुरुः ॥
सूरि श्रीप्रभुरत्नशेखरगुरुर्विद्यानिधिर्यं मुदा
स क्षौमैः किल पर्य्यधापयदरं पेरोजसाहिप्रभुः ।
श्रीमत्साहिसिकंदरस्य पुरतो जातः प्रतापा + +
ढिल्यां नागपुरीयपाठकवरः श्रीहंसकीर्त्याह्वयः ॥
आनंदं जनयन् सदा मुनिजनेष्वानंदरायः स्म भूत्
प्रासाद्यस्य चिराय + + पदवीं श्रीमान् हमाकुं न्टपः ।
श्रीमत् साहिसलेमभूमिपतिना संमानितः सादरं
सूरिः सर्व्वकलिंदिकाकलितधीः श्रीचंद्रकीर्त्ति-प्रभुः ॥
साहेः संसदि पद्मसुंदरगणिर्जित्वा महापंडितं
क्षौमग्रामसुखासनाद्यकवर (?) श्रीसाहितो लब्धवान् ।
हिंदूकाधिपमालदेवन्टपतेर्मान्यो वदान्योऽधिकं
शिष्यः सूरिवरः स्फुरद् द्युतिभर[ः] श्रीहर्षकीर्त्तिः सुधीः ।
तेनेयं रचितात्मनिर्म्मितशु(सु)भश्रीधातुपाठस्य सद्-
वृत्तिः स्फूर्त्तिमियर्त्तु यावदुदितः श्रीपुष्पदंतादिमौ ॥
धातुपाठस्य टीकेयं नाम्ना धातुतरंगिणी ।
प्रक्षालयतु विज्ञानामज्ञानमलमांतरं ॥
शुद्धबोधजलागाधामिमं(?) धातुतरंगिणीं ।
अवगाह्य बुधाः सम्यक् कुर्व्वंतां निर्म्मलां मतिं ॥

This work as composed by Harsa-kīrtti much honoured by Māla Deva the Rājā of Jadhapura in the middle of the 16th century. His Guru obtained from Akbar the village Kṣauma and a comfortable seat. The previous Gurus of this Nāgapurīyagaccha were honoured by Hambira Rājā of Mevar, Allauddin Khiliji, Feroj Sāha, Sekundar Lodi and others.

4515.

8000. स्वोपज्ञलिंगानुशासनविवरणम् ।

Svopajña-liṅgānuśāsana-vivaraṇam.

By Ācārya Hema-candra.

With Durga-pada-prabodha, a sub-commentary.

By Srī-Vallabha.

Substance, country-made paper. 9½×4 inches. Folia, 79. Lines, 14 on a page. Extent in ślokas, 3,200. Character, Jaina Nāgara of the eighteenth century. Appearance, old and discoloured. Complete. The sub-commentary is written on the margins.

Last Colophon :—

इत्याचार्य्यश्रीहेमचन्द्रविरचितं स्वोपज्ञलिंगानुशासनविवरणं समाप्तं ।

(Of the sub-commentary) :—

इति श्रीदुर्गपदप्रबोधः समाप्तः ।

Post Colophon :—

दुर्गपदप्रबोधाख्यो ग्रंथोऽसौ लिखितो वरः ।
श्रीसो जिते ललत् श्रीके (?) वाचकैर्ज्ञानसागरैः ॥

The sub-commentary was composed at Yodha-pura in Saṃvat 1661, under King Sūrya Siṃha.

For the vivaraṇa see W. No. 1691 and for Durga-pada-prabodha, W. No. 1692.

Hema-candra's Liṅgānuśāsana is a metrical treatise on the gender and is meant as a supplement to his Sabdānuśāsana.

4516.

10186. **दुर्गपदप्रबोधः ।** *Durga-pada-prabodhaḥ.*

Being a commentary on Hema-candra's Liṅgānuśāsana.

By Śrī-Vallabha Vācaka, the pupil of Jñāna-vimala Pāṭhaka.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 31, of which the 21st is missing and the 19th and 20th are extremely dilapidated. Lines, 17 to 19 on a page. Character, Jaina Nāgara of the seventeenth century. Appearance, old and discoloured. A fragment.

For the commentary see W., pp. 250, 251, No. 1692, from the concluding verses in which it appears to have been composed in A.D. 1605 at Yodha-pura during the reign of Sūrya Siṃha.

4517.

7980. **क्रियारत्नसमुच्चयः ।** *Kriyā-ratna-samuccayaḥ.*

By Guṇa-ratna Sūri.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 25. Lines, 23 on a page. Extent in ślokas, 2,250. Character, Jaina Nāgara of the seventeenth century. Appearance, old and discoloured. It ends abruptly.

It treats of verbs in accordance with Hema-candra's Dhātu-pāṭha.

Beginning:—

जयति जिनवर्द्धमानो नवो रविर्नित्यकेवलालोकः ।
अपहृतदोषोत्पत्तिर्गतसर्व्वतमाः सदाभ्युदितः ॥
श्रीहेमचन्द्रसूरीश्वक्लृतव्याकरणादिह ।
बहुप्रयोगिधातूनां क्रियारत्नसमुच्चयं ॥
श्रीदेवसुन्दराभिख्यसुगुरूणां निदेशतः ।
सूरिः श्रीगुणरत्नोयं कुरुते तज्ज्ञतुष्टये ॥ युग्मं ॥

इह सदोपयोगिनां क्रियारत्नानां प्रयोगप्रकरान् बुभुत्सूनां उपकाराय वर्त्तमानादिदशविभक्तीनां सदादिकालत्रयविषयः प्रयोगविभागः पूर्व्वं तावत् निरूप्यते ।

4518.

10028. **मुग्धबोधव्याकरणम् ।**

Mugdha-bodha-vyākaraṇam.

By Vopadeva.

Substance, country-made paper. 10 × 5½ inches. Folia, 8 + 36 + 43 + 19. Lines, 11, 12 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

Last Colophon:—

इति श्रीवोपदेवपंडितविरचितं मुग्धबोधव्याकरणं समाप्तं ।

See I.O. Catal. 848 to 850. Often printed both in Europe and India.

Composed during the middle of the thirteenth century A.D. at Devagiri under the patronage of Yādava kings of the place.

4519.

5078. *The Same.*

Substance, country-made yellow paper. 16 × 3½ inches. Folia, 105 Lines, 7 on a page. Character, Bengali. Date, S.K. 1758. Appearance, fresh. Complete.

The concluding verse :—

यस्य व्याकरणे वरेण्यघटनास्फीताः प्रबन्धा दश
प्राख्याता नव वैद्यकेऽपि तिथिनिर्द्धारार्थमेकोद्भुतः ।
साहित्ये चय एव भागवततत्त्वोक्तौ चयस्तस्य भु-
व्यन्तर्व्वाणि-शिरोमणेरिह गुणाः के के न लोकोत्तराः ॥

Colophon:—

इत्याचार्य्यशिरोमणि-वोपदेवपण्डितविरचितं मुग्धबोधव्याकरणं समाप्तम् ।

Post Colophon Statement :—

शकाब्दा १७५८-२-२९ ।

4520.

5034. *The Same.*

Substance, country-made paper. 13½×4 inches. Folia, 110. Lines, 5 on a page. Character, Bengali. Date, Śaka 1711. Appearance, old and discoloured. Complete.

Last Colophon :—

इत्याचार्य्यचूडामणिश्रीवोपदेवपण्डितविरचिते मुग्धबोधव्याकरणं समाप्तम् ।

Post Colophon Statement:—

शाके चन्द्रसुधांशुसप्तविधुभे (1711) वृश्चिकस्थस्य भानोः
चन्द्रांशेऽर्कतिथौ शनैश्वरदिनेऽलेखि प्रबन्धो मया ।
श्रीविश्वेश्वरशर्म्मणा जड़धियां बोधप्रबोधोदयी
साङ्गव्याकरणात्मको विजयते श्रीमुग्धबोधो महान् ॥

4521.

5193. *The Same.*

Substance, country-made paper. 14×4¼ inches. Folia, 4 to 10. Lines, 7 on a page. Character, Bengali of the early nineteenth century. Appearance, old. A mere fragment.

4522.

178A. *The Same.*

A fragment from आवत् ख घे ञु to स्यमोर्लुक् ।

4523.

3334. **मुग्धबोधटीका ।** *Mugdha-bodha-ṭīkā.*

A commentary. By Rāmānandācārya.

Substance, country-made paper. 10×3 inches. Folia, 165 by counting. Lines, 8, 9 on a page. Extent in ślokas, 5,000. Character, Bengali. Date, Śaka 1579. Appearance, old, discoloured and dilapidated.

There are eight more leaves. They appear to be a restoration. But as the leaf marks in most of the leaves are effaced, and the handwriting also is effaced, we cannot put the leaves in proper order.

For the commentary see I.O. Catal. No. 852 and L. 395.

Colophon :—

इति श्रीरामानन्दाचार्य्यविरचिता मुग्धबोधटीका समाप्ता ।

Post Colophon :—

श्रावणस्य अष्टविंशतिदिवसे कुजवारे चतुर्द्दश्यां चतुर्विंशति-
दण्डाभ्यन्तरे......कं समाप्तम् ।

शकाब्दाः १५७९ ।

ग्रहमुनितिथौ शाके श्रावणे कृष्णपक्षके ।
लिखिता पुस्तिका ह्येषा जयरामेण श्रीमता ॥

The commentator was the Court Pundit of the Kishnagore Rāj Family about 1700 A.D. He became a Sannyasi in his advanced age.

4524.

5335. मुग्धबोधव्याकरणटीका ।

Mugdha-bodha-vyākaraṇa-ṭīkā.

A commentary. By Devī-dāsa.

Fragments of different MSS. of the commentary written in Bengali of the 19th century.

See I.O. Catal., 852.

I.

Thirteen leaves from the beginning to the end of Sandhi.

It begins thus :—

श्रीकृष्णचरणद्वन्द्वभावनाक्षालिताधिना ।
टीकेयं मुग्धबोधस्य देवीदासेन रच्यते ॥
वामहस्तघृतपर्व्वतं सुरैर्वन्द्यमाद्यमभिनम्य सर्व्वदा ।
शास्त्रजातमवलोक्य तन्यते वोपदेवकृतिनो मया १ ॥ etc., etc.

II.

Twenty-three leaves belonging to Śabda.

Colophon :—

इति हसन्ताध्यायस्थिन्त्यः ।

Post Colophon :—

स्वाक्षरमिदं श्रीकृपारामदेवशर्म्मणः ।

III.

Four leaves belonging to Strītva.

Colophon :—

इति स्त्रीत्वपादव्याख्यानसंक्षेपः ।

IV.

Twenty-eight leaves, from the beginning of Kāraka to the end of Taddhita after which there are six leaves belonging to Kṛt.

V.

Eleven leaves belonging to Tyādyanta.

Colophon :—

इति त्याद्यन्तकारव्याख्यानम् ।

Post Colophon :—

लिखितमित्यपूर्व्वव्याख्यानं श्रीदेवीदासकृतमहासमुद्ररत्नम्
श्रीरसिकशर्म्मणा मे गुरुचरणध्यानात् ॥

One stray leaf.

4525.

178B. मुग्धबोधटीका । *Mugdha-bodha-ṭīkā.*

A commentary. · By Durgā-dāsa.

The manuscript has been noticed in L 449.

See also I.O. Catal., 855.

To the beginning of Avyayībhāva.

Durgā-dāsa says in his commentary of Kavi-kalpa-druma, that he is a Gaṅgulī and the son of a Sārva-bhauma. From this Śiva-nārāyaṇa Śiromaṇi, the editor of Kavi-kalpa-druma, has inferred that he was the son of celebrated Vāsu-deva Sārva-bhauma the founder of the greatness of Nava-dvipa as a seat of learning. But Vāsu-deva was not a Gaṅgulī, he was a Banerjī (see Brāhmaṇa Khaṇḍa, Banger Jātiya Itihāsa p. 295). Again Durgā-dāsa in his commentary on Mugdha-bodha compliments Vidyā-nivāsa as the Ādya or ancient commentator of Mugdha-bodha. So he must have been posterior to Vidyā-nivāsa who flourished about the end of the 16th century, that is, about a century later than Vāsu-deva. So Durgā-dāsa must have flourished either at the end of the 17th or the beginning of 18th century, or later.

4525A.

5071. *The Same.*

Substance country-made paper. 16 × 3½ inches. Folia, 248. Lines, 7 on a page. Character, Bengali. B.S. 1148. Appearance, discoloured. Complete.

Last Colophon :—

इति दुर्गादासविद्यावागीशविरचिता सुबोधा नाम मुग्धबोधस्य-टीका समाप्ता ।

Post Colophon Statement :—

श्रीवलभद्रशर्म्मणः पुस्तकमिदं शकाब्दा ११४८ (B.S. 1148 ?)

हरये नमः etc., etc.

4526.

4477. *The Same.*

Substance, country-made paper. 19 × 4 inches. Kṛt is complete in 43 leaves and Taddita in 34 leaves Lines, 7 on a page. Character, Bengali of the early nineteenth century. Appearance, faded.

4527.

5045. *The Same.*

Substance, country-made paper. 16 × 4 inches. Folia, 228 + 26 + 7. Lines, 7, 8 on a page. Character, Bengali of the early nineteenth century. Appearance, discoloured.

I.

Leaves marked 1 to 228 begin in the beginning and go to the end of the chapter on conjugation. The last nine leaves (220 to 228) are a restoration, with the date B.S. 1259.

Colophon :—

इति श्रीदुर्गादासविद्यावागीशविरचितायां मुग्धबोधटीकायां त्याद्यन्ताध्यायः ।

Post Colophon :—

शाके आषाढ़े प्रमाणे शुक्रवारे प्रतिपद वेला तृतीयप्रहरे श्रील-श्रीयुक्तविष्णुचन्द्रदेवशर्म्मणः लिलेख। सन १२५९ साल श्रीराज-नारायणकविराजेर वाटीते वसिया।

The obverse of the first leaf contains the following :—

सेवक श्रीयुक्तमहेशचन्द्रतर्कपञ्चानन् लिलेख पुत्रं श्रीविष्णुचन्द्रदेवशर्म्मणां पठनीय।

II.

The leaves marked 1 to 26 begin in the beginning of the *Kṛdanta* and come to the commentary on the sūttra घञलानटोघे ।

III.

मुग्धबोधपरिशिष्टम्, 1 to 7 leaves. A fragment.

Beginning :—

ॐ नमो गणेशाय ।

मुग्धबोधपरिशिष्टः ।

अथ कारकं विवृणुमः । तत्र क्रियानिमित्तं कारकमिति बहवः ।

तत्र निमित्तपदस्य कारणार्थत्वे विप्राय भूमिं ददातीत्यत्र सम्प्रदाने

ऽव्याप्तिः । तस्य त्यागविशेषात्मकदानक्रियायाः कारणत्वाभावात् ।

It breaks off abruptly in the beginning of *Adhikaraṇa.* (This is the same as 4535.)

There are three stray leaves, one of which is marked 3 and contains the end of Durgānāma-māhātmya. The beginning of the Durgānāma-māhātmya is to be found on the obverse of the first leaf of Mugdha-bodha-pariśiṣṭa.

अथ दुर्गानाममाहात्म्यम् ।

तवर्गतृतीयोवर्णः पञ्चमस्वरसंयुतः ।

कवर्गस्य तृतीयस्य रेफस्तस्योपरि प्रिये ॥

Colophon :—

इति रुद्रयामले श्रीदुर्गानाममाहात्म्यं समाप्तम् ।

Post Colophon Statement :—

श्रीविष्णुचन्द्रदेवशर्म्मा स्वाक्षरमिदं श्रीहरिः ।

One stray leaf contains यजुषां व्रतप्रतिष्ठाप्रयोगः ।

The obverse contains some *Udbhaṭa* ślokas.

4528.

3393. **बालकबोधिनी ।** *Bālaka-bodhinī.*

By Vallabha Vidyā-vāgīśa, son of Shyāma-dāsa Mukherji.

Substance, country-made yellow paper. 17 × 5 inches. Folia, 22 Lines, 7, 8 on a page. Character, Bengali in a modern hand. Appearance, fresh.

A mere fragment going up to the sūttra नास्त्री. It comes abruptly to an end.

See I.O. Catal. No. 858, in which it is stated that quotations are to be met with in it from the works of Durgā-dāsa, Devī-dāsa, Rāmānanda, Vidyā-nivāsa and Vidyā-vāgīśa (perhaps Durgā-dāsa).

4529.

822. **मुग्धबोधटीका ।** *Mugdha-bodha-ṭīkā.*

A commentary. By Kārtikeya Siddhānta.

For the manuscript see L. 1604.

A commentary on the Mugdha-bodha Grammar of Vopadeva, which ends with the chapter on Kṛt. The MS. contains only the last two chapters, Tibanta-pāda and Kṛt-pāda in two separate paginations, Tibanta in 190 and Kṛt in 94.

After closing the commentary, the author, after showing humility as usual, gives a genealogy of his family beginning from his great grandfather, an inhabitant of Vaidya-ḍāṅgā, which Rājendralāla omits to give.

न जानन्ति बुधाः केऽपि तत्त्वं व्याकरणस्य यत् ।
वोपदेवकृतस्याहं तस्य ज्ञास्यामि किं पुनः ॥

तथाप्यल्पमतिः चुद्रः कार्त्तिकेयश्चकार यत्
व्याख्यानं तस्य तज्ज्ञेयं शिशूनां ज्ञानहेतवे ॥
आसीच्चैतन्यशर्म्मा विविधगुणयुतो वैद्यडाङ्गानिवासी ।
तत्पुत्रो रामदेवो निखिलगुणनिधिः ख्यातकीर्त्तिः सुशीलः ॥
तत्पुत्रो धीरमानः कुशलचन इह ख्यातविद्यो वरेण्यः ।
तज्जः श्रीकार्त्तिकेयो बुधवरविदितो लोकसिद्धान्तवित्तः ॥
तेनेयं विहता सुबोधजनिका टीका बुधोल्लासिका
विद्वत्केशरिणां मनःकुमुदिनीप्रोल्लासिनी-कौमुदी ।
च्छिप्रज्ञानविधायिनी कुधियशाप्रोत्खण्डिकानन्ददा
पूर्व्वाचार्य्यमतं परोपकृतये दृष्ट्वा मह्यायत्नतः ॥

श्रीहरिः ॥ श्रीदुर्गा जयति । श्रीरामः ॐरामः ॥ समाप्तश्चायं ग्रन्थः पार्व्वतीशानौ जयतां ।

यत्ने[न] लिखितं ग्रन्थं यश्चोरयति मानवः, etc.

4530.

823. *The Same.*

By Kārttikeya Siddhānta.

It contains the commentary on the Taddhita-pāda of Mugdha-bodha.

For the manuscript see L. 1605.

Post Colophon Statement :—

शुभमस्तु शकाब्दाः १७६२ सनवारोश १२५२ श्रीरामलाल-शर्म्मणा लिख्यते ॥ श्रीहरिर्जयति ॥

It often speaks of Vidyā-nivāsa as an authoritative and the early commentator and appears to be very modern as quoting and refuting even Durgā-dāsa Vidyā-vāgīśa. He consults also Śrī Rāma Tarkavāgīśa, Kāśī-śvara, Vācas-pati (27B), Kāma-dhenu.

4531.

702. **सेतुसंग्रहः ।** *Setu-saṃgrahaḥ.*

A commentary. By Gaṅgā-dhara, son of Śiva-prasāda Tarka-pañcānana of Kumāra-haṭṭa.

For the MS. see L. 1540 and for the work I.O Catal. 862.

The commentator was a Paṇḍita in the Sanskrit College, Calcutta, in its early days.

The Ṭīkā was composed in Śaka 1757=1835 A.D. *i.e*, 12 years after the foundation of the Sanskrit College, Calcutta, and the present manuscript was copied in Śaka 1766, nine years after the composition of the work.

द्विजगङ्गाधरः शाके वाजिवाणाद्रिचन्द्रमे ।
संग्रहं सच्चकारेमं ध्वान्तेऽहिखेलनं यथा ॥

श्रीदुर्गा शकाब्दाः १७६६ ।

4532.

3378. **मुग्धबोधपरिशिष्टम् ।** *Mugdha-bodha-pariśiṣṭam.*

By Kāśīśvara.

Substance, country-made paper. 14×3½ inches. Folia, 61. Lines, 7, 8 on a page. Character, Bengali of the eighteenth century. Appearance, faded and worn out.

To the end of the chapter on conjugation.

See I.O. Catal. No. 872.

4533.

3873. *The Same.*

Substance, country-made paper. 13×3 inches. Folia, 49, of which 11 to 14 are missing. Lines, 6 on a page. Extent in ślokas, 900. Character, Bengali of the eighteenth century. Appearance, fresh.

4534.

3392. *The Same.*

(*Kṛdanta chapter only.*)

Substance, country-made paper. 16½ × 4 inches. Folia, 8. Lines, 7 on a page. Extent in ślokas, 200. Character, Bengali of the early nineteenth century. Appearance, faded.

Beginning :—

ॐ नमो गणेशाय ।

काशीश्वरेण संक्षेपात् क्रियन्ते शिष्टसम्मताः ।

कृपावाजेमिस्वदिसाध्यशिहूसनियनिचरिचटिभ्य उन् ॥

Colophon :—

इति श्रीकाशीश्वरभट्टाचार्य्यविरचितं कृदन्तपरिशिष्टं समाप्तम् ।

4535.

5115. **मुग्धबोधपरिशिष्टम् ।** *Mugdha-bodha-pariśiṣṭam.*

By Nanda-kiśora Chakra-vartī Bhaṭṭācārya.

Substance, country-made yellow paper. 12¼ × 3¼ inches. Folia, 4 (marked 1 to 3 and one not marked). Lines, 7 on a page. Character, Bengali of the early nineteenth century. Appearance, fresh. A mere fragment.

Beginning :—

श्रीरामो जयति ।

मुग्धबोधपरिशिष्टम् ।

अथ कारकं विवृणमः । तत्र क्रियानिमित्तं कारकमिति वह्वः । तत्र निमित्तपदस्य कारणार्थत्वे विप्राय भूमिं ददातीत्यत्र सम्प्रदाने ऽव्याप्तिः । तस्य त्यागविशेषात्मकदानक्रियायाः कारणत्वाभावात् ।

In the leaf marked 3, it deals with Karaṇa. The leaf unmarked is written on one side only and contains the beginning of Taddhita.

4536.

3325. *The Same.*

Substance, country-made paper. $16\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 25. Lines, 6 on a page. Extent in ślokas, 450. Character, Bengali of the early nineteenth century. Appearance, old.

A supplement to Vopadeva's Mugdha-bodha. For the beginning of the work see I.O. Catal. No. 873. The present MS. contains the chapters on Kāraka, Samāsa, and Taddhita. The MS. described in L. 2210 contains those three chapters only.

4537.

3328. **कारकलक्षणम् ।** *Kāraka-lakṣaṇam.*

Substance, country-made yellow paper. $15 \times 3\frac{1}{2}$ inches. Folia, 9. Lines, 9 on a page. Extent in ślokas, 315. Character, Bengali of the early nineteenth century. Appearance, fresh.

It ends:—

पद्यमिष्टरसे मुग्धबोधव्याकरणाम्टते ।
नानाशास्त्रार्णवोद्भूते कारकाम्टतवर्णनम् ॥

It begins:—

अथ कारकलक्षणमाह । कारकत्वं ढादिषट्कान्यतमत्वं । तथाहि ।

कर्म्मकं करणं चैव कर्त्ता च सम्प्रदानकम् ।
अपादानं तथाचाधिकरणं कारकाणि षट् ॥
उक्तानुक्तविभेदेन पुनरेकैकशो द्विधा ।
उक्तादन्यदनुक्तं स्यादुक्ते स्यात् प्रथमैव हि ॥
अनुक्ते तु भवन्त्यन्या द्वितीयाद्या यथायथम् ।
द्वितीया कर्मणि प्रोक्ता तृतीया कर्त्तरि स्मृता ॥
करणे च चतुर्थी तु सम्प्रदाने प्रकीर्त्तिता ।
पञ्चमी स्यादपादाने तथाधारे तु सप्तमी ॥

उक्तानुक्तविचारेण प्रयोगस्तेन गम्यताम् ।
त्यर्थे सम्बोधने वैरक्तार्थे प्री कारके सति ॥
निर्लिङ्गमर्थो वाच्यः स्यात् लेरर्थो त्यर्थ उच्यते ॥

इत्यादि ।

A lucid exposition in verse of the chapter on Kāraka of Vopadeva's Mugdha-bodha. It is very rich in quotations and very useful for a scientific study of the Syntax of Sanskrit.

4537A.

10708. कारकोल्लासः । *Kārakollāsaḥ.*

By Bhārata Mallika.

Substance, country-made paper. 15 × 3½ inches. Folia, 7. Lines, 5, 6 on a page. Extent in ślokas, 140. Character, Bengali. Date, Śaka 1677. Appearance, old and discoloured. Complete.

A treatise on Sanskrit syntax by Bharata Mallika who belonged to the Mugdha-bodha School.

Colophon :—

इति वैद्य–हरिहर–खानवंशसम्भव–गौराङ्गमल्लिकात्मज–
श्रीभरतसेनकृत-कारकोल्लासः समाप्तः ।

Post Colophon :—

श्रीबलभद्रदेवशर्म्मणः पुस्तकमिदं स्वाक्षरञ्च । शुभमस्तु शकाब्दा
१६७७—ॐ नमो गणेशाय ॥

Beginning :—

त्रैलोक्यत्राणकर्त्तारौ नत्वा गौरीमहेश्वरौ ।
करोति कारकोल्लासं पद्येन भरतो भिषक् ॥
कारकं स्यात् क्रियामूलं क्रिया धात्वर्थ उच्यते ।
धातवस्त्रिविधा धीरैरुक्ताः केचिदकर्म्मकाः ॥
सकर्म्मकाश्च कतिचित् कतिचिच्च द्विकर्म्मकाः ।
न साधयितुमीशा-येवस्त्वन्तरमकर्म्मकाः ॥

सत्तामात्रार्थकास्ते भूरादय उदीरिताः ।
त्राता भवति गोविन्दः सदा भाति महेश्वरः ।
चित्ते तिष्ठतु मे शम्भुरेवमन्येऽप्यकर्म्मकाः ॥

The work ends:—

कारकोक्तो विधिः स्वल्पं मयात्र परिकीर्त्तितः ।
विस्तरेणैव विज्ञेयस्तन्त्रान्तरविलोकनात् ॥

4538.

9455. **कविकल्पद्रुमः ।** *Kavi-kalpa-drumaḥ.*

By Vopadeva.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 16. Lines, 11 on a page. Extent in ślokas, 400. Character, Nāgara. Date, Saṃvat 1494. Appearance, old.

The first leaf missing. See I.O. Catal. 875.

Colophon:—

इति वोपदेवविरचितः कविकल्पद्रुमो नाम धातुपाठः समाप्तः ।

Post Colophon:—

स्वस्ति श्रीसंवत् १४९४ वर्षे माघ वदि एकादश्यां गुरौ अद्येह दमनायां महाराणा-श्रीजयदेव-विजयराज्येमहिसाणा-ग्रामवास्तव्य-उदीच्यज्ञातीय-आचार्य्य-धनेश्वरसुत–आचार्य्यमुरारेरध्ययनार्थं उदीच्यज्ञातीयपुरोहित-सरवणसुतहरि-हरेण पुस्तकमिदमलेखि ॥ श्रीः ॥

शुभं भवतु

यादृशं पुस्तके दृष्टमित्यादि ॥ ६ ॥ ॥ श्रीः ॥

4539.

4378. *The Same.*

Substance, country-made yellow paper. $12 \times 2\frac{1}{2}$ inches. Folia, 34. Lines, 5 on a page. Character, Bengali. Date, Śaka 1736. Appearance, fresh. Complete.

Post Colophon Statement:—

शक १७३६-१०-२०-२ ।

4540.

5182. *The Same.*

Substance, country-made paper. 16 × 3½ inches. Folia, 24. Lines, 5 on a page. Character, Bengali. Appearance, old and discoloured. Written in a beautiful hand of the early nineteenth century. Complete.

Colophon :—

इति कविकल्पद्रुमः समाप्तः ।

4541.

7785. *The same with commentary by the author, entitled Kāvya-kāma-dhenu.*

Substance, country-made paper. 10 × 5 inches. Folia, 4. Character, modern Jaina Nāgara. Appearance, fresh. Tripāṭha form. A mere fragment.

4541A.

6776. *The Same.*

With the same commentary.

Substance, country-made paper. 10¾ × 5 inches. Folia, 6. In tripātha form. Character, modern Jaina Nāgara. Appearance, fresh A mere fragment.

4541B.

6976. *The Same.*

With the same commentary.

Substance, foolscap paper. 9 × 4½ inches. Folia, 13. In Tripāṭha form. Character, modern Jaina Nāgara. Appearance, fresh. A mere fragment. To the end of the bases ending in क.

4542.

8868. **काव्यकामधेनुः ।** *Kāvya-kāma-dhenuḥ.*

Substance, country-made paper. 10 × 5 inches. Folia, 61. Lines, 9, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured. Complete.

See I.O. Catal. 877, 878.

4543.

2837. *The Same.*

Substance, country-made paper. 14 × 3½ inches. Folia, 23. Lines, 9 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Incomplete at the end.

4544.

385. *The Same.*

Substance, country-made paper. 15 × 4 inches. Folia, 46. Lines, 7, 8 on a page Extent in ślokas, 1288. Character, Bengali. Date, Śaka 1773. Appearance, fresh. Complete.

The Post Colophon Statement:—

स्वर्गे गीर्व्वाण नार्य्यः सुरपतिमभितः शाब्दिकानां वरेण्यं
पाताले नागराजं भुजगयुवतयो यस्य गायन्ति कीर्त्तिं।
यस्तीर्णः शास्त्र-पाथोनिधिमखिलमिमं गोष्पदं वा सुराद्रौ
शिष्योऽकार्षीद्गनेशः कविकुलतिलकः कैशविर्वोपदेवः॥

समाप्तोऽयं ग्रन्थः।

लिखितं श्रीन्टसिंहकुमार-देवशर्म्मणा तस्येदं पुस्तकञ्च।

शकाब्दाः १७७३ पौषस्य त्रिंशद्दिनं।

4545.

4580. *The Same.*

Substance, country-made paper. 13½ × 3 inches. Folia, 44. Lines, 7, 8 on a page. Character, Bengali. Date, Śaka 1511. Appearance, old. Writing effaced in many leaves. Complete.

Post Colophon:—

शकाब्दा १५११।

4546.

4552. *The Same.*

Substance, country-made paper. 14 × 3 inches. Folia, 41. Lines, 8 on a page. Character, Bengali. Date, B.S. 1241. Appearance, fresh. Complete.

Post Colophon :—

सन १२४१ साल तारिख २६ शे श्रावण। श्रीकालाचाँददेव-शर्म्मणः लिपिरियं स्वाक्षरं पुस्तकञ्च।

4547.

3336. धातुदीपिका। *Dhātu-dīpikā.*

A commentary on Kavi-kalpa-druma.

By Durgā-dāsa.

Substance, country-made yellow paper. 15½ × 3½ inches. Folia, 73. Lines, 8 on a page. Character, Bengali of the early eighteenth century. Appearance, fresh. Complete.

The MS. gives the date of the composition of the commentary as Śaka Soma-raseṣu-bhūmi, that is, 1561 = 1639 A.D. The verse runs thus :—

शाके सोमरसेषु-भूमिगणिते श्रीसार्व्वभौमात्मजो
दुर्गादास इमां चकार विषदां टीकां स्वबोधावधि।
टीकेयं विशदात्मनां प्रतिपदं सम्पादयन्ती मुदं
शिष्याणां विदधातु धातुगहने शार्द्दूलविक्रीड़ितम्॥

In the next number the first line of the śloka, giving the date, is written otherwise.

In Śiva Nārāyaṇa Śiromaṇi's edition of Kavi-kalpa-druma we find, in the place of the chronogram, गाङ्गेलीयज सर्व्वदेशविदित.

Durgā-dāsa Vidyā-vāgīśa is generally accepted as the son of Vāsu-deva Sārva-bhauma, the well-known leader of the Naiyāyika thought of Nadia, who flourished in the fifteenth century. This belief is absolutely unfounded.

As to the real age of our commentator, the genuineness of the above quoted chronogram is open to doubt, having regard to the different readings in its place, as

shewn above, but we are supplied with two landmarks of his date by Durgā-dāsa himself.

(1) He speaks of Vidyā-nivāsa in the preface to his commentary on Mugdha-bodha, as the first commentator, followed by many others. So the difference between their times, is evidently great. Now, this Vidyā-nivāsa, we have strong reasons to think, was no other than the father of Viśva-nātha Tarka-pañcānana. He is always mentioned by his title, Vidyā-nivāsa, and never by name (Kāśī-nātha). No other Vidyā-nivāsa of any reputation is known. This Vidyā-nivāsa was the contemporary of Akbar.

(2) He quotes and refutes even Rāma Tarka-vāgīśa, whose living descendant is ninth from him.

See I.O. Catal. 880.

4548.

4016. *The Same.*

Substance, country-made paper. 15½ × 2¾ inches. Folia, 101. Lines, 6 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

Colophon :—

गाङ्गोलीयजसर्व्वदेशविदितश्रीसार्व्वभौमात्मजो दुर्गादास इमां-
चकार विषदां टीकां स्वबोधावधि । इत्यादि ।

इति श्रीवासुदेवसार्व्वभौमभट्टाचार्य्यात्मजश्रीदुर्गादासविद्या-
वागीशविरचिता धातुदीपिका नाम कविकल्पद्रुमटीका समाप्ता ।

4549.

5114. *The Same.*

Substance, country-made paper. 17 × 4 inches. Folia, 60. Lines, 8, 10 on a page. Character, Bengali of the early nineteenth century. Appearance, fresh. Complete.

Colophon :—

इति धातुदीपिका समाप्ता ।

4550.

10669.

Substance, country-made paper. 13 × 2 inches. Folia, 27. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured.

A book of Sanskrit roots.

Beginning :—

नमो गणेशाय ।

भू सत्तायां, चिती संज्ञाने, अत सातत्यगमने, च्युतिर् आसेचने, श्चुतिर् क्षरणे, मन्थ विलोड़ने ॥

Last Colophon :—

इति स्वार्थे ण्यन्ताश्चुरादयः समाप्ताः । श्रीहरि स्मरणं ॥

स्वाद्यदादि दिवादिश्च, etc.

4551.

1680. धातुमञ्जरी । *Dhātu-mañjarī.*

By Kāśī-nātha.

Substance, country-made paper. 11½ × 4½ inches. Folia, 35. Lines, 11 on a page. Extent in ślokas, 1,100. Character, Nāgara. Date, Samvat 1713. Complete.

Colophon :—

श्रीकाशीनाथकृतौ धातुमञ्जर्यां चुरादिगणः समाप्तेयं धातु-मञ्जरी ।

Post Colophon :—

श्रीः अथ सम्वत्सरे श्रीमन्नृपविक्रमादित्यराज्ये संवत् १७१३ वर्षे मार्गसीर मासे कृष्णपक्षे अमावास्यां तिथौ बुधवासरे लषीतं । कल्याणमस्तु यादृशं पुस्तिकं इत्यादि ।

The work begins :—

स रामं राममारामं गुणानां धातुमञ्जरी ।

ज्ञानदा ज्ञानदा[ ]ज्ञात्वा काशीनाथेन कथ्यते ॥

भू सत्तायां। सतो भाव सत्ता विद्यमानता। भवति रामः कर्त्तरि भावेन रामेण रामाभ्यां रामैर्भूयते।

This work belongs to the Pāṇini School. It gives illustrations to explain the meanings of roots.

4551A.

3512. कारकचन्द्रिका। *Kāraka-candrikā.*

By Rāma-candra.

Substance, country-made paper. 19 × 3½ inches. Folia, 24. Lines, 6 on a page. Extent in ślokas, 700. Character, Bengali. Date, Saka, 1631. Appearance, discoloured. Complete.

It begins thus :—

पद्माकान्तपदाम्बुजं परिचरन् संसारदुःखापहं
नत्वा कारकचन्द्रिकां प्रकुरुते श्रीरामचन्द्रो द्विजः।
माद्यन्मन्दधियाममन्दमतये सुग्धप्रमाणामलां
सूद्यत्संग्रहगुम्फिताग्रगुणितः प्रोद्दामसम्प्रीतिदाम्॥

The object of the work :—

षट्कारकाणि सम्बन्ध उक्तानुक्ततया द्विधा।
विभक्तिश्चेति विज्ञेयमवश्यं योगमिच्छता॥

इहायं कर्त्ता वालव्युत्पत्तये संक्षेपतः सम्बन्धमभि[द]धान ईश्वरं प्रणम्याह षट्कारकाणीत्यादि। अस्यार्थः, etc., etc.

This is a clear exposition of the syntax of Sanskrit, based on ancient Kārikās on the subject.

Then we get the date of the composition of the work :—

ऋत्विन्द्वङ्गमिते (?) शाके ग्रन्थोऽयं सुविनिर्म्ममे।
धराम्रतान्ध मा (?) रामचन्द्रेण शिशुबुद्धये॥

I put a query on the chronogram because the work cannot be so early as it quotes Supadma Vyākaraṇa in page 9B and the Smārtta Bhaṭṭācarya in 20A.

Colophon:—

इति श्रीरामचन्द्रविद्याभूषणसंगृहीता कारकचन्द्रिका समाप्तेति ।

The scribe's note:—

श्रीरमावल्लभो भूमिदेवः कारकचन्द्रिकामलिखत् श्रीरामनाथ-विप्रस्य सोमवासरे । शकाब्दाः १६३१ ।

4551B.

3394. वार्त्तिकमाला । *Vārttika-mālā.*

By Rāma-candra Vidyālaṃkāra, disciple of Jagan-nātha Tarka-pañcānana.

Substance, country-made paper. 16×4 inches. Folia, 24. Lines, 5 on a page. Extent in ślokas, 480. Character, Bengali in a modern hand.

A collection of the supplementary sūttras from Durgā-dāsa's commentary on Mugdha-bodha by a student of Jagan-nātha Tarka-pañcānana.

Jagan-nātha Tarka-pañcānana was a very learned Paṇḍita of Triveni in the Hooghly District who used to get a pension from the E.I. Company and who wrote a Code of Hindu Law for the use in the Courts in British India. The author was a pupil of the Paṇḍita.

It begins:—

श्रीदुर्गादासमाहात्म्यं ज्ञातुः कः क्षमते यतः ।
मूलसूत्रसाध्यं यत् पदं तत् साध्यते परैः ॥
तट्टीकासागरप्राप्तलब्धलक्षणमौक्तिकैः ।
रम्या वार्त्तिकमालेयं क्रमसूत्रेण तन्यते ॥

It ends:—

विद्यावित्तवयःकुलादिविभवैः ख्यातोऽद्वितीयः स्वयम्
शश्वद्गेयगुणो गुणाकरन्दणामासीत्त्रिवेणीपुरे ।

श्रेयःश्रेणिविधानसाधनजगन्नाथेन नाम्नापि च
श्रीपञ्चाननसोदरो द्विजवरो यस्तर्कपञ्चाननः ॥
तच्छात्र श्रीरामचन्द्रस्यूतवार्त्तिकमालया ।
सभ्यया शोभनीया स्यात् कण्ठे पण्डितमण्डली ॥

Colophon:—

इति श्रीरामचन्द्रविद्यालङ्कार-सालङ्कारीकृत-वार्त्तिकमाला समाप्ता ।

4551C.

7072.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folium, 1. Lines, 15. Character, modern Nāgara. Appearance, fresh.

This leaf contains some examples of *Sandhi*, with rules.

4552.

4758. सुपद्मव्याकरणम् । *Supadma-Vyākaraṇaṃ.*

By Padma-nābha.

Substance, country-made paper. 15½ × 3½ inches. Folia, 170 by counting. Lines, 5, 6 on a page. Character, Bengali. Appearance, new.

From the beginning to the end of Samāsa. Of Taddhita the MS. has five leaves only.

See I.O. Catal. 883, 884.

The author lived in the middle of the fourteenth century in Mithilā at Bhora-grāma. See below.

4553.

4592. *The Same.*

I.

Substance, country-made paper. 19 × 3 inches. Folia, 186. Lines, 5, 6 on a page. Character, Bengali. Date, Śaka 1730. The first leaf is missing. Incomplete in the beginning.

Published by the late Paṇḍita Hṛṣīkeśa Śāstrī.

Last Colophon :—

इति श्रीपद्मनाभदत्तकृतौ सुपद्मे व्याकरणे पञ्चमोऽध्यायः । समाप्तश्चेदं व्याकरणमिति ॥

Post Colophon :—

शकाब्दा १७३० ।

Although the last leaf is marked 186, there are 11 leaves more, as Nos. 30 to 39 mark two sets of leaves and after the second 39th leaf there is one more leaf marked 39.

II.

Substance, country-made paper. 16 × 3½ inches. Folia, 21. Lines, 10 on a page. Character, Bengali of the early nineteenth century. Appearance, old. Complete.

This contains a portion of Dhātu-pāṭha of Supadma-vyākaraṇa from Bhuvādi to Curādi.

4554.

3507. सुपद्ममकरन्दः । *Supadma-makarandaḥ.*

A commentary on Supadma by Viṣṇu Miśra.

Substance, palm-leaf. 17 × 1½ inches. Folia, 135. Lines, 5 on a page. Character, Bengali. Written in a neat, small hand. Appearance, discoloured. Date, Saka 1635. To the end of the second chapter.

See I.O. Catal. No. 885 and H.P.R., Vol. I, 408, and Vol. III, 353.

Colophon :—

इति सुपद्ममकरन्दे द्वितीयोऽध्यायः ॥

The scribe's note :—

शाके वाणत्रिषड्भे शकपरिमिते कार्त्तिके मासि भानो
वारे मिश्रकृतां लिलेख बङ्गशो यत्नाच्च टीकां द्रुतम् ।
नौकां सौपद्मसिन्धोरिव मतिमतां शङ्करो रामपूर्व्वो
मूर्द्ध्ना छात्रापदं प्रणम्य सततं वेदज्ञनम्रो मुदा ॥

इति श्रीमत् पद्मनाभदत्तविरचित-सुपद्मव्याकरणस्य द्वितीयाध्याय विवरणं ।

ऋषीणामपि ये दोषा भवन्ति सततं भ्रमात् ।
तानर्हन्ति बुधा अत्र तेजितुं मम पुस्तके ॥

इति श्रीरामशङ्करदेवशर्म्मणः स्वाक्षरमिदं पुस्तकञ्च ।

4555.

7985. *The Same.*

Substance, country-made paper. 14¼ × 4 inches. From *Pada Kadamba to Aluk*; each chapter separately paged—4 + 15 + 17 + 16 (of which the eighth is missing) + 37 + 9. Character, Bengali of the early nineteenth century. Appearance, old and discoloured.

A fragment of Supadma-makranda by Viṣṇu Miśra.

The work concludes with the following ślokas, giving an account of the author's literary activity and his genealogy :—

नत्वा श्रीश्रीनिवासं प्रणतजनमनःशङ्कसंहारकालं ।
सन्यासाश्रमवन्तमन्तदमनं श्रीगोपवेशं विभुम् ॥
पाणिन्या(?)मरभाष्यभाष्यविततग्रन्थार्थमालोकनात् ।
वक्तुं युक्तमिदं मितं सदर्थरुचिरं सम्पूर्णमाविष्कृतम् ॥
दिङ्मात्रं दर्शितं किन्तु सकलार्थविकाशनम् ।
धैर्य्याविधेयं धीराः श्रीपद्मनाभनिवेदितम् ॥
उक्तो व्याकरणादर्शः सुपद्मस्तस्य टिप्पनी ।
ततो बालकबोधाय प्रयोगाणाञ्च दीपिका ॥
उणादिवृत्ती रचिता तथाच धातुकौमुदी ।
तथैव यङ्लुको वृत्तिः परिभाषा ततः परम् ॥
गोपालरचितं (?) नाम साहित्ये ग्रन्थरत्नकम् ।
आनन्दलहरीटीका स्मृतावाचारचन्द्रिका ॥
कोषे भूरिप्रयोगाख्यो रचितस्तातयत्नतः ।
धीराः श्रीपद्मनाभेन गृह्यते ह्ययमञ्जलिः ॥
संस्कार्य्या प्रतिपाल्या वः पुत्रवत् मम पुस्तकाः ।
चञ्चलाऽप्यचला लक्ष्मीर्वाणी यत्र गृहे गृहे ।
तं विदूच्यं (?) सदा वन्दे विक्रमो यत्र भूपतिः ॥
कालिदासादयस्तत्र संख्यावन्तः सहस्रशः ।
तेषामेको वररुचिः सर्व्वशास्त्रविशारदः ॥
तत्सुतो न्यासदत्तस्य फणिभाष्यार्थतत्त्ववित् ।
तत्सुतो दुर्घटो ज्ञेयः पाणिनीयार्थतत्त्ववित् ॥
जयादित्यस्तत्सुतस्य मीमांसाशास्त्रपारगः ।
श्रीपतिस्तत्सुतस्यैव सांख्यशास्त्रविशारदः ॥
गणेश्वरस्तत्सुतस्य काव्यशास्त्रविशारदः ।
भानुभट्टस्तत्सुतस्य रसमञ्जरीकारकः ॥
हलायुधस्तत्सुतस्य मीमांसाशास्त्रपारगः
or (वेदमन्त्रार्थतत्त्ववित्) ॥

श्रीदत्तस्तत्सुतश्चैव स्मृतिशास्त्रार्थतत्त्ववित् ।
तत्सुतो भवदत्तश्च वेदान्ती कविसत्तमः ॥
दामोदरस्तत्सुतश्च काव्यालङ्कारकारकः ।
तत्सुतः पद्मनाभोऽहं मयैवैतन्निगद्यते ॥

Then the scribe's note :—

नन्वे(न्वे)वं सति श्रीदत्तप्रपौत्रः पद्मनाभ इत्यवधार्य्यते । तर्हि कथं पूर्वोक्त श्रीदत्तात्मजसूनुना इत्यनेन अविरोधः तेन हि श्रीदत्तपौत्रो ऽवधार्य्यते । सत्यं सूनुशब्दोऽत्र पौत्रपर्य्यायः तस्मात् श्रीदत्तात्मजपौत्रत्वेन श्रीदत्तप्रपौत्र इत्यविरोधः । तथाच हट्टचन्द्रः ।

सूनुः सूर्य्ये पुत्रपौत्रे कनीयसि च दृश्यते ।

4558.

The same here called.

404. परिभाषावृत्तिः । *Paribhāṣā-vṛttiḥ.*

By Padmanābha Datta.

Substance, country-made paper. $13\frac{3}{4} \times 2\frac{3}{4}$ inches. Folia, 33, first leaf missing. Lines, 6 on a page. Extent in ślokas, 858. Character, Bengali. Date, Saka 1641. Appearance, tolerable.

It ends thus :—

पाणिन्याद्यवभाष्यभाष्यविततग्रन्थार्थमालोकनात् ।
वक्तुं युक्तमिदं सदर्थरुचिरं सम्पूर्णमाविष्कृतम् ॥
दिङ्मात्रं दर्शितं किन्तु सकलार्थविकाशनम् ।
धैर्य्यविधेयं धीराः श्रीपद्मनाभनिवेदितम् ॥
उक्तो व्याकरणादर्शः सुपद्मस्तस्य पञ्जिका ।
ततो हि वालबोधाय प्रयोगाणां च दीपिका ॥
उणादिवृत्तीरचिता तथाच धातुचन्द्रिका ।
तथैव यङ्लुको वृत्तिः परिभाषा ततः परम् ॥

गोपालचरितं नाम साहित्ये ग्रन्थरत्नकं
आनन्दलहरीटीका टीका माघे विनिर्म्मिता ।
छन्दोरत्नं छन्दसि च स्मृतावाचारचन्द्रिका
कोषे भूरिप्रयोगाख्यो रचितस्तातयत्नतः ॥
धीराः श्रीपद्मनाभेन गृह्यते ह्ययमञ्जलिः
संस्कार्य्या प्रतिपाल्या वः पुत्रवन्मम पुस्तकाः ॥

Colophon :—

इति श्रीपद्मनाभदत्तविरचिता परिभाषावृत्तिः समाप्ता ।
शुभमस्तु ॥ शकाब्दाः ॥ १६४१
श्रीगङ्गाधरशर्म्मणः स्वाक्षरमिदं पुस्तकञ्च । श्रीरस्तु लेखके
मयि ।

4559.

3785. *The Same.*

Substance, country-made paper. 15 × 2½ inches. Folia, 41. Lines. 5, 6 on a page. Extent in ślokas, 600. Character, Bengali. Date, Śaka 1722. Appearance, fresh. Complete.

Colophon :—

इति श्रीपद्मनाभदत्तविरचिता परिभाषावृत्तिः समाप्ता ।

Post Colophon :—

समाप्तश्चायं ग्रन्थः शुभमस्तु ।
पक्षाच्यर्णवसिन्धुजे परिमिते शाके तिथौ शुक्लके
पञ्चम्यां कविवासरे निजगुरोः पादारविन्दं मुदा ।
नत्वा श्रीद्विजरामभद्रलिखिता पर्य्यादिभाषा शुभा
वैशाखस्य चतुर्द्दशे पठनतः स्वीयोत्गुरोराज्ञया ॥

श्रीहरिः शरणम् ।

This MS. does not contain the genealogy of Padmanābha, for which see our Catal. number 4557 and H.P.R., 1. 223.

4560.

4614. *The Same.*

Substance, country-made paper. $15\frac{1}{2} \times 3\frac{1}{4}$ inches. Folia, 27. Lines, 6 on a page. Character, Bengali. Date, Śaka 1698. Appearance, fresh. Complete.

Colophon :—

इति श्रीपद्मनाभदत्तविरचिता परिभाषावृत्तिः समाप्ता ।

उक्तो व्याकरणादर्शः सुपद्मस्तस्य टिप्पनी ।

ततो हि बालबोधाय प्रयोगाख्या दीपिका ॥

उणादिवृत्तीरचिता तथाच धातुकौमुदी ।

तथैव यङ्लुको वृत्तिः परिभाषा ततः परम् ॥

गोपालचरितं नाम साहित्यग्रन्थरत्नकम् ।

आनन्दलहरीटीका स्मृतावाचारचन्द्रिका ॥

कोषे भूरिप्रयोगाख्यो रचितस्तातयत्नतः ।

ॐ लेखन्यै नमः ॥ शुभमस्तु शकाब्दाः १६९८ श्रीउदयचन्द्रदेवशर्म्मणः स्वाक्षरमेतत् पुस्तकञ्च ।

4561.

3365. प्रयोगदीपिका । *Prayoga-dīpikā.*

By Padma-nābha Datta.

Substance, country-made paper. $14 \times 2\frac{1}{4}$ inches. Folia, 68. Lines, 6 on a page. Extent in ślokas, 1,400. Character, Bengali. Date, Śaka 1650. Appearance, discoloured. Complete. Written in two different hands.

This work is mentioned as one of Padma-nabha's works in the previous number.

Colophon :—

इति श्रीपद्मनाभदत्तविरचितायां प्रयोगदीपिकायां तद्धित-समुच्चयस्य विवरणं समाप्तम् ।

Post Colophon :—

शुभमस्तु । शाकेऽस्मिन् १६५० । २ । ६

A unique work.

It begins :—

वरदं माधवं नत्वा बालबोधाय दीपिका ।
एषा सुपद्मकारेण प्रयोगाणां विनिर्म्मिता ॥
कारकाणां च सन्धीनां समासानां समुच्चयः ।
कृतां च तद्धितानां च समासेनात्र कीर्त्तितः ॥

समासेन संक्षेपेणेत्यर्थः । तत्र कारकसमुच्चयस्य विवरणं यथा ॥ कर्त्ता, कर्म्म, करणं सम्प्रदानमपादानमधिकरणं चेति षट् कारकाणि भवन्ति ।

4562.

3784. यङ्लुगादिवृत्तिः । *Yaṅ-lugādi-vṛttiḥ.*

By Padma-nābha Datta.

Substance, country-made paper. 15 × 2½ inches. Folia, 10. Lines, 6 on a page. Extent in ślokas, 240. Character, Bengali of the nineteenth century. Appearance, old. The ink has sunk. Complete.

Colophon :—

इति श्रीपद्मनाभदत्तकृतौ उत्तरसुपद्मे व्याकरणे यङ्लुगादिवृत्तिः समाप्ता ॥

Beginning :—

प्रणम्य बालगोपालं पिबन्तं नवनीतकम् ।
द्विजश्रीपद्मनाभेन यङ्लुको वृत्तिरुच्यते ॥

यङ्लुगित्युपलक्षणम् । अन्येषामपि ग्रहणम् । ननु धातोरेकाचो इत्यस्य यत् भृशाभीक्ष्ण्यमुक्तं तत्र भृशार्थोऽतिशयार्थः । तत्र किं कर्त्तुरतिशये यङ् कर्म्मणो वा किं क्रियाया इति चेन्न यत्र एकव्यक्तिः कर्त्ता तत्रातिशयविरहान्न यङ् यङ्लुक् । एवं यत्र अकर्म्मकधातुस्तत्र यङ्लुग् न भवति ।

End :—

तदेवं व्याख्यायते। दशगणपरिपठिताः शब्विकरणा भुवा-
दयः अशब्विकरणा अदादयः एवं क्र्यादयः सनाद्यन्ताश्चेति
चकारान्नामधातोर्ग्रहणम्। तेन पुत्रकाम्यतीत्यादि।

Mentioned as one of Padma-nabha's work. See Supra.

4563.

387. सुबन्तप्रक्रिया। *Subanta-prakriyā.*

By Padma-nābha.

Substance, country-made paper. 13×3 inches. Folia, 30. Lines, 5, 6 on a page. Extent in ślokas, 500. Character, Bengali. Date, Śaka 1673. Appearance, old.

This is a defective manuscript.

The first three leaves contain the conjugation of Dhātus. Then leaves in a different hand, consecutively marked from 11 to 36, contain the declensions of Śabdas, bearing, in the last leaf, the colophon :—

इति श्रीपद्मनाभदत्तकृतायां सुबन्तप्रक्रियायां समाप्ताः।

Then again a leaf marked 36 containing a Kroḍa-pattra.

Beginning :—

ॐ नमः सरस्वत्यै।

ये धातवः सन्ति गणान्तरेषु वर्णार्थनिर्द्दिष्टपदैरभिन्नाः।
विभिन्नशब्दप्रतिपादनार्थं रूपाणि तेषां समुदाहरिष्ये॥
भूवादिषूभयपदी बुध बोधनेऽस्ति।
रूपद्वयं भवति बोधति बोध्यते च॥

End :—

नपुंसके भवत् भवती भवन्ति तृतीयायामप्येवं तृतीयादौ
पुंसा तुल्यं।

Then follows the Kroḍa-pattra.

Post Colophon Statement :—

शकाब्दाः १६७३

अनलर्षऽर्त्त[ऋतु]भूशाके माने वारे कुजस्य च ।

विलिखितेयं श्रीकृष्णचरणेन द्विजन्मना ॥

4564.

5284. **कल्पलतिका ।** *Kalpa-latikā.*

(सुपद्मव्याकरणगणवृत्तिः)

By Viṣṇu.

Substance, foolscap paper. 13½ × 4½ inches. Folia, 19 to 28 and 58 to 123. Lines, 8 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Incomplete in the beginning and in the middle.

End :—

सदा सुकेलिललिता दशमस्तवकोज्वला ।

कल्पान्तं कल्पलतिका सुरभीन्धकतां दिशः ॥ (?)

शाके महेशच्चणतर्कभेदसुधामयूखैगणिता (1511) द्विजेन ।

श्रीविष्णुनेयं निरमायि यत्नात् सुपद्मकर्त्तगणधातुवृत्तिः ॥

शिरस्यञ्जलिमारोप्य सतो युष्मानहं वदे ।

मात्सर्य्यं दूरमुत्सार्य्य विचार्य्यं मद्वचः सताम् ॥

Colophon :—

इति गणवृत्तौ कल्पलताख्यायां स्वार्थणिजन्तचुरादिवृत्तिः समाप्ता ।

4565.

4045B. *An anonymous commentary on the Supadma.*

Substance, country-made paper. 15 × 3 inches. Folia, 6. Lines, 6 on a page. Extent in ślokas, 120. Character, Bengali. Appearance, good. Date, Śaka 1730.

Beginning :—

ॐ नमः परमदेवतायै ।

ननु आदिरितान्त्येन इत्यत्रादिग्रहणं किं सत्यं सर्व्वाद्यर्थं एवञ्चेदुच्चारणमपि व्यर्थम् । वयन्त्वादिग्रहणमुद्दत्तं तेन क्वचिदन्य-

नकारस्यापि आदेर्नोन इत्यनेन नकारो भविष्यति ॥ सनते प्रसवस्यैष परहिंसः कथम्भवेत् ॥

इति वासवदत्ताश्लेषात् नन्वितेति किं सत्यं कनइत्यत्र कु चु टु तु नोग्रहणार्थम् ॥ २ ॥ ननु अन्त्येन इति किं सत्यं औट इत्यत्र टा पर्य्यन्तस्याग्रहणार्थम् ।

End :—

ऋतस्येति । ननु कथमेतेन आर्त्तशब्देन सिद्धत्वात् नैवमार्त्तशब्दस्य पीड़ाकाङ्क्षावाचको न पुन ऋतसमानार्थकः । न च ऋते चानिष्टं अर्त्तार्त्तशब्द[ा]भ्यां सिद्धत्वात्तस्मात् सिद्धिनिषेधनिरासार्थं ये तु निषेधमिच्छन्ति तन्मते पूर्व्वोक्तं । प्रादिति किमेषेषैश सत्यं लोपनिरासार्थम् ।

Colophon :—

5A, इति सुपद्मे प्रथमो विन्दुः ।

समाप्तश्चायं ग्रन्थः ।

Post Colophon :—

श्रीरामभद्रशर्म्मणः स्वाक्षरम् पुस्तकमिति । शकाब्दाः १७३०

७ माघ ।

It is called on the label संज्ञाविचारः सुपद्मीयः, which "संज्ञा" is written in everyone of the leaves, on the left hand upper margin.

4566.

5577. **वर्द्धमानसंग्रहः ।** *Vardhamāna-saṃgrahaḥ.*

By Kṛṣṇa Miśra.

Substance, palm-leaf. 20 × 1⅜ inches. Folia, 2 to 114, of which the following leaves are missing: 21, 22, 23, 24, 25, 76, 77, 78, 79, 80 and 81 Lines, 5 on a page. Character, Uḍiya of the sixteenth century. Appearance, old. Incomplete at both ends.

This is an abstract of Vardhamāna's Grammar.

Colophons :—

2A, इति संज्ञाप्रकरणम्; 2B, इति स्वरसन्धिः; 3A, इति प्रतीतिसन्धिः; 5B, इति श्रीवर्द्धमानसंग्रहे सन्धिपादः समाप्तः; 10A, इति स्वरान्ताः पुंलिङ्गशब्दाः; 11B, इति स्वरान्ताः स्त्रीलिङ्गशब्दाः; 12B, इति स्वरान्ता नपुंसकलिङ्गशब्दाः; 19B, इति व्यञ्जनान्ताः पुंलिङ्गशब्दाः; 20B, इति व्यञ्जनान्ताः स्त्रीलिङ्गशब्दाः; 34B, इति आख्याते भ्वादौ परस्मैपदप्रक्रिया; 36B, इत्याख्याते भ्वादौ चात्मनेपदप्रक्रिया; 37A, इत्याख्याते भ्वादिप्रक्रिया; 42B, इति अदाद्यन्तर्गणो जुहोत्यादिप्रक्रिया; 43B, इत्याख्याते दिवादिप्रक्रिया; 44A, इत्याख्याते स्वादिप्रक्रिया; 45B, इत्याख्याते रुधादिप्रक्रिया; 46B, ० क्रयादिप्रक्रिया; 49A, ० इयन्त प्रक्रिया; 51A, ० चेक्रीयित् प्रक्रिया; 52A, ० चेक्रीयित् लुगन्तप्रक्रिया; 52B, ० इयन्त प्रक्रिया; 55B, इत्याख्याते नामधातुप्रक्रिया; 59A, ० पदव्यवस्था; 63B, इति श्रीकृष्णमिश्रविरचिते वर्द्धमानसंग्रहे आख्यातप्रक्रिया समाप्ता।

Post Colophon Statement :—

भगवदभिख्येन द्विवेदिना विप्रेण लिखितमिदं पुस्तकम्।

66A, इति कृत्प्रक्रिया; 82A, इति कारके सङ्कलितम्; 84A, इति कारके द्वितीया प्रकरणम्; 86A, इति कारके चतुर्थी प्रकरणम्; 87B, ० पञ्चमी प्रकरणम्; 89A, ० षष्ठी प्रकरणम्; 90A, ० सप्तमी प्रकरणम्; 103A, इति समासशास्त्रे तत्पुरुषप्रक्रिया; 107B, इति ० बहुव्रीहिप्रक्रिया; 114A, इति श्रीकृष्णमिश्रविरचितायां वर्द्धमानप्रक्रियायां समासपादः समाप्तः।

Post Colophon :—

श्रीहरिभक्तिर्ममास्तु। श्रीहरिः पायादिमम्।

With this there is a copy Sruta-bodha of Kālidāsa, complete in two leaves.

4567.

388B. हरिनामामृतव्याकरणम्।

Hari-nāmāmṛta Vyākaraṇam.

By Jīva Gosvāmī.

Substance, foolscap paper. $12\frac{1}{4} \times 4$ inches. Folia, 19 (the first three leaves are extra). Lines, 7, 8 on a page. Extent in ślokas, 456. Character, Bengali. Date, Saka 1744. Appearance, fresh. Complete.

For the work see L.G.R. No. 1136. But the MS. described there is defective, wanting in the first three opening verses and coming only up to the end of the Ākhyāta-pāda. Our MS. is complete.

This is the standard grammar of the Caitanya sect at Vṛndāvana written in the sixteenth century.

From a comparison with the next number, this will appear as a shorter version.

It begins thus:—

कृष्णमुपासितुमस्य सृजामि व नामावलिं तनवै (?)।
त्वरितं वितरेदेषा (ष्णा) तत्साहित्यात् सदामोदं ॥ १ ॥
आहतजल्पितजटि(टी)लं दृष्ट्वा शब्दानुशासनस्तोमं।
हरिनामावलिवलितं व्याकरणं वैष्णवार्थमाचिन्मः ॥ २ ॥
व्याकरणे मरुणि हृतिजीवनलुब्धाः सदाघसंविग्नाः।
हरिनामामृतमेतत् पिबन्तु शतधावगाह्यताम् ॥ ३ ॥
श्रीहरिं मधुरं नत्वा हरिनामामृतं रसं।
व्याकरणं च तद्भक्ताः पिबन्तु ब्रजवासिनः ॥
साङ्केत्यं पारिहास्यं वा स्तोभं हेलनमेव वा।
वैकुण्ठनाम ग्रहणमशेषाघहरं विदुः ॥

नारायणादुद्भूतोऽयं वर्णक्रमः। पश्चाद् रामादयः। एषामुद्भवस्थानानि। अ आ कवर्ग हकारविसर्गाणां कण्ठः। इ ई चवर्ग यशानां तालु। उ ऊ पवर्गाणामोष्ठः। इत्यादि।

4A, इति श्रीहरिनामामृत-संक्षिप्तवैष्णवव्याकरणे प्रथमः सन्धिपाद समाप्तः।

8A, इति श्रीहरिनामामृते वैष्णवव्याकरणे सुवन्तपादः समाप्तः।

11A, इति श्रीवैष्णवव्याकरणे हरिनामामृते तिङन्तः पादः समाप्तः।

12A, इति श्रीहरिनामामृते वैष्णवव्याकरणे कृदन्तपादः समाप्तः॥

13B, ० कारकपादः समाप्तः।

15A, ० समासपादः समाप्तः।

15B, ॰ तद्धितपादः समाप्तः ।

16A (the last colophon), ॰ छन्दनिरूपणं समाप्तम् ।

It ends thus :—

वर्णसंयोगपूर्व्वश्च तथा पादान्तगोऽपि वा ।
यतिर्जिह्वाधु(ज्ञो) विश्रामस्थानं कविभिरुच्यते ॥ ६ ॥
पञ्चमं लघु सर्व्वत्र सप्तमं द्विचतुर्थयोः ।
गुरु षष्ठं च पादानां शेषेष्वनियमो गतः ॥

The Post Colophon Statement :—

यत्नेन लिखितो ग्रन्थो येन चौर्य्येण नीयते, etc.
शकाब्दा १७४४ ।

4568.

8142. *The Same.*

Substance, country-made paper. 17×3¼ inches. Folia, 2 to 57, of which foll. 28 to 54 are missing. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, fresh.

The chapter on Ākhyāta only.

4569.

165. *The Same.*

The MS. has been noticed by Dr. Rājendralāla Mittra under No. 423. The MS. is complete in 37 leaves and extends over 600 ślokas.

This also is the shorter version.

The Post Colophon Statement :—

य इत्थं महाशब्दपाथोनिधीनां
स्फुरद्रूपकालोक[क]ल्लोलवर्गे ।
सदानन्दमान्दोललीलां विधत्ते
नमो जीवगोस्वामिने नित्यमस्तु ॥

हरेर्लीलया प्रीलितान्तः कृतिर्यः

सदाराधया(म)राधय (?) गोपमीम् ।

तयोर्न्ना(मा)ममालाभिरेतद् व्यधत्त

नमो जीवगोस्वामिने नित्यमस्तु ॥

श्रीकृष्णचैतन्यचन्द्राय नमः ।

4570.

8191. **प्रबोधचन्द्रिका ।** *Prabodha-candrikā.*

By Vaijala-deva.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 25. Lines, 9 on a page. Extent in ślokas, 500. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

Vaijala-deva is well-known, under whose distinguished patronage Deśāvali-vivṛti, a Sanskrit gazetteer, was compiled.

He was a jagirdar at Patna in the first half of the seventeenth century.

Prabodha-candrikā is a good, elementary grammar, intended for the author's son Hīrā-dhara.

See Oxf. No. 370; L. 2558; W. No. 1635 and I.O. Catal. No. 898.

According to the colophon of W. 1635, it is composed by Viśva-śarman.

4571.

9865. *The Same.*

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 14 (12 to 25). Lines, 9 on a page. Extent in ślokas, 266. Character, Nāgara. Appearance, fresh. Incomplete at the beginning.

Colophon :—

इति श्रीमद् वैजलभूपालकृता प्रबोधचन्द्रिका समाप्ता ।

4572.

6707. *The Same.*

Substance, country-made paper. 10½ × 4½ inches. Folia, 17. Lines, 12 on a page. Extent in ślokas, 460. Character, modern Jaina Nāgara. Appearance, fresh. Complete.

An elementary grammar, in anuṣṭup ślokas, for the benefit of his son Hīrā-dhara, by Vijjala Bhūpati, the author, who is here called Paṭanādhinātha He seems to have been a Zaigardar of the Mogul emperors. It was under his patronage that Deśāvali-vivṛti, a work of the nature of the "Imperial Gazetteer" was undertaken by Jagamohana.

See Oxf. No. 370; L. 2558 and W. No. 1635.

4572A.

1664. *The Same.*

By Vaijala-bhupati.

Substance, country-made paper. 10 × 4 inches. Folia, 21. Lines, 9 on a page. Extent in ślokas, 450. Character, Nāgara. Date, Saṃvat 1890. Appearance, fresh. Complete.

Last Colophon:—

इति प्रबोधचन्द्रिका समाप्ता ।

Post Colophon:—

इदं पुस्तकं रामशरणकाइस्थी साकीन वनारस मह्लै वड़े देवघर। संवत् १८९० साल मिति भादौ दुतिया सुदी पश्चिम्यां बुधवासरे। श्रीरामः।

For description see L. No. 2558.

About the end of the sixteenth century Vaijala belonging to Cauhāna family of Rajputs held four 'Pargannas' in and about Patna with Patna for his principal residence. He was a man of some culture. He employed

Paṇḍita Jagamohana to prepare a topography of 18 different countries in Eastern India and Indo-Chinese Peninsula, and Jagamohana wrote 'Deśavali-vivṛti' now deposited in Sanskrit College Library (Calcutta). Fragments of this big book have also been collected for the Government collection in the Asiatic Society of Bengal.

Vaijala's death and cremations are described in the Deśavali.

The present grammar in verse was composed under his orders by Viśvaśarman (see Colophon W. 1635) for the benefit of his son Hīrādhara; and as Vaijala was a fervent worshiper of Rāma the examples are taken from the Rāmāyaṇa alone.

4573.

8186. **रघुनाथसोपानम् ।** *Raghu-nātha-sopānam.*

By Raghu-nātha Kavi-kaṇṭhi-rava.

Substance, country-made paper. $8\frac{3}{4}\times3\frac{1}{2}$ inches. Folia, 189 of which the first 1–10 leaves and those marked 20, 49 to 51 missing. Lines, 8 on a page. Extent in ślokas, 2,600. Character, Nāgara of the eighteenth century. Appearance, old and discoloured.

A grammar following the lead of Bhaṭṭojī Dīkṣita, Rāmāśrama and Varada-rāja, compiled during the reign of Aurangzeb.

The author was a Cit-pavana brahmin. His father was Sarasa and his grand-father Keśava. He wrote five works, namely,

(1) Muhūrtta-Mala.
(2) Raghu-nātha-Campū.
(3) Gangā-stutiḥ.
(4) Commentary on Madhyama-vartti.
(5) This work.

The works were written at Benares.

End :—

पालसेतपुरि चित्तपावनात् केशवात् सरस इत्यभूत् सुतः ।
तत् सुतस्य रघुनाथशर्म्मणो निर्म्मितिर्भवति कृष्णतुष्टये ॥
सुबोधार्थं प्रमादाद्वा यदसाधुर्भवेदिह ।
परित्यज्यानुगृह्णन्तु जले शैवलवद्बुधाः ॥
एकतः कतिचिदर्थहीनता ग्रन्थगौरवभयं ततोऽन्यतः ।
सङ्कटद्वितयमध्यवर्त्तिनः क्षम्यतां मम कृतिर्मनीषिणः ॥
मुहूर्त्तमाला[रघु]नाथचम्पूर्गंगास्तुतिर्मध्यमवर्त्तिटीका ।
सोपानमेतैर्ग्रथनैर्मदीयैः पञ्चोपचारा हरिभक्तिरस्तु ॥
भट्टोजीभट्टदीक्षितरामाश्रमवरदराजगुरुचरणाः ।
जयति जयन्ति त्रिमुनिर्व्याकरणस्य प्रवर्त्तकाचार्य्याः ॥
अवराङ्केऽवति पृथिवीं घनघनतुल्ये च विक्रमार्कशके ।
+ + +तं हितं शिशूनां काश्यां रघुनाथसोपानं ॥

Colophon :—

इति श्रीमहामहोपाध्याय सरस + वेदात्मजरघुनाथकवि-
कण्ठीरवविरचितं रघुनाथसोपानं समाप्तं । शुभमस्तु ॥

In a later hand :—

पंचमं पुस्तकं ॥

4574.

4111. वैयाकरणसिद्धान्तचन्द्रोदयः ।

Vaiyākaraṇa-siddhānta-candrodayaḥ.

By Harihara Dāsa, a brāhmaṇa.

Substance, palm-leaf. 15 × 1½ inches. Folia. 75. Lines, 3 on a page. Character, Uḍiya of the eighteenth century. Appearance, soiled. Incomplete at the end. Written with style.

Beginning :—

श्रीगोपीनाथः शरणम् ।
अविघ्नमस्तु ॥

द्विरदाननमानम्य बालव्युत्पत्तिसिद्धये ।
वैयाकरणसिद्धान्तचन्द्रोदयो विरच्यते ॥

वयोवृद्धाश्च ये मर्त्या विषयैश्च जितेन्द्रियाः ।
पठन्तु ते मे विहितं सरलं चतुरोचितम् ॥

3A, इति संज्ञाप्रकरणम्; 6B, इति स्वरसन्धिः; 8A, व्यञ्जनसन्धिः; 10B, इति विसर्गसन्धिः; 17B, इति स्वरान्ताः पुंलिङ्गा; 20A, इति स्वरान्ताः स्त्रीलिङ्गाः; 22A, स्वरान्ता नपुंसकलिङ्गाः; 31A, हसन्ताः स्त्रीलिङ्गाः; 33A, हसन्ता नपुंसकलिङ्गाः; 36A, इति श्रीहरिहरदासावनिसुरविरचिते सिद्धान्त-चन्द्रोदये षष्ठः सुवन्तपादः समाप्तः; 51A, इति ण प्रक्रिया; 70B, इति आत्प्रक्रिया; 72B, इति स्वादिगणः समाप्तः; 75A, इति रुधादिगणः समाप्तः।

The MS. breaks off abruptly.

4575.

3514. शब्दरत्नाकरः । *Śabda-ratnākaraḥ.*

By Kāśīśvara.

Substance, country-made paper. 17 × 3¾ inches. Folia, 164. Lines, 6 on a page. Extent in ślokas, 3,000. Character, Bengali. Date, Śaka 1610. Appearance, soiled and worn off. Complete. Written in three different hands; leaves 1 to 5 by the first, 6 to 64 by the second, the rest by the third.

Colophon :—

इति श्रीकाशीश्वरभट्टाचार्य्यकृत-शब्दरत्नाकरं नाम व्याकरणं समाप्तम् ।

Post Colophon :—

रमाकान्तचक्रवर्त्ती + + + + + + वर्त्ती ॥ शकाब्दाः १६१० ।

It begins thus :—

प्रणम्य कामदं वेद-वेद्यं श्रीराममीश्वरम् ।
शब्दरत्नाकरं चक्रे श्रीमान् काशीश्वरः कृती ॥

सिद्धो वर्ण समाम्नायः । पूर्व्वाचार्य्यसिद्ध एव वर्णानां पाठक्रमो वेदितव्यः । अ आ इ ई इत्यादि ।

18A, इति श्रीकाशीश्वरभट्टाचार्य्यकृत-शब्दरत्नाकरे सन्धिप्रकरणं समाप्तम् ; 20A, ० संज्ञाप्रकरणम् ; 24B, ० णत्वप्रकरणं समाप्तम् ; 30A, ० षत्वप्रकरणं समाप्तम् ; 52B, ० शब्दप्रकरणं समाप्तम् ; 60B, स्त्रीलिङ्गप्रकरणं समाप्तम् : 74B, ० कारकप्रकरणं समाप्तम् ; 93B, ० इति समासप्रकरणं समाप्तम् ; 106A, इति श्रीकाशीश्वरभट्टाचार्य्यविरचितशब्दरत्नाकरे तद्धितप्रकरणं समाप्तम् ; 140A, इति भावकर्म्मकर्त्तारः समाप्ताः ; 140B, इति काशीश्वरभट्टाचार्य्यविरचिते शब्दरत्नाकरे आख्यातप्रकरणं समाप्तम् ; 164A, कृदन्तप्रकरणं ।

. This is a unique grammatical compilation. It follows Mugdha-bodha in the arrangement of its contents, but uses technical terms of Kātantra.

It ends :—

आकृतः संस्रवं ब्रह्मभूतेत्यादि ॥ अन्ते बकुलग्रहणं मङ्गलार्थम् ॥

The MS. also contains a fragment of a commentary most likely by Bharata-mallika, on Bhaṭṭi (1 to 31) (although the first leaf is marked 1, it is not the beginning of the commentary. It contains the commentary on the verse beginning with कर्णोजपैराहितराज्यलोभा Canto III) : twenty leaves 109 to 128 of Mugdha-bodha from the beginning of क्ति to the end; three leaves beginning with अथ विभक्त्यर्थो निरूप्यते लिङ्गार्थे प्रथमा ; four stray leaves; the first two leaves of the commentary of Amarakoṣa, called Amara-pañjikā.

4576.

3523. **द्रुतबोधव्याकरणम् ।** *Druta-bodha-vyākaraṇam.*

A grammar of the school of Mugdha-bodha.

By Bharata Sēna.

Substance, country-made paper. 15 × 3½ inches. Folia, 85 by counting. Lines, 5, 6 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured. Incomplete at the end. The MS. comes to an end in the beginning of the Kṛt section.

See L.G.R. 20 and I.O. Catal. No. 907.

It is a rapid sketch of the Mūgdha-bodha. The author lived at Jāmgă in the Hooghly District. I saw his great-great-grandson. The author was a Vaidya by caste and was a high Kulin in his caste. His age is about 1750 A.D.

4577.

2803. *The Same.*

Substance, country-made paper. 13 × 3½ inches. Folia, 5. Lines, 6 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured. Fragment.

Beginning :—

प्रणम्य पार्व्वतीनाथं सर्व्वसिद्धिप्रदायकम् ।
द्रुतबोधव्याकरणं भरतेन विरच्यते ॥

4578.

3539. कारकोल्लासः । *Kārakollāsaḥ.*

By Bharata Mallika.

Substance, country-made yellow paper. 18 × 3¾ inches. Folia, 4. Lines, 9 on a page. Extent in ślokas, 130. Character, Bengali. Date, Śaka 1760. Appearance, fresh. Complete.

Colophon :—

इति श्रीवैद्यगौराङ्गमल्लिकात्मजश्रीभरतसेनकृतः कारकोल्लासः समाप्तः ।

Post Colophon :—

प्रभाकराभं श्रीरामं नत्वा तदाज्ञनश्च तम् ।
लिखितः कारकोल्लासः श्रीदुर्गाचरणेन च ॥
शकाब्दाः १७६० ।

See L. 2412.

As for the date of the author there is the fact that his great-great-grandson was living till recently.

4579.

5138. *The Same.*

Substance, country-made paper. 15 × 3½ inches. Folia, 9 of which 2, 3 missing. Lines, 5 on a page. Character, Bengali. Date, Śaka 1744. Appearance, discoloured and worn off.

Colophon :—

इति ० श्रीभरतसेनकृतः कारकोल्लासः समाप्तः ।

Post Colophon Statement :—

श्रीकालीसहाय, etc.

श्रीहलधरदेवशर्म्मणः स्वाक्षरमिदं पुस्तकस्य । शकाब्दाः १७४४ तारिख १ वैशाख ।

For the work see L. 2412.

4580.

930. **प्रयोगरत्नमाला ।** *Prayoga-ratna-mālā.*

By Puruṣottama Bhaṭṭācārya.

For the manuscript see L. 1819, and for the work see I.O. Catal. No. 895, where it is stated to have been composed in A.D. 1772. Printed with commentaries at the Rāj Press, Cooch Behar.

In the third verse Rājendra-lāla reads श्रीनन्ददेवस्य in the place of श्रीमल्लदेवस्य ।

Post Colophon Statement :—

श्रीदुर्गाशरणं ॥ ॐ नमः ॥

शाके ग्लौभुजपर्व्वतावनिमिते 1721 ज्यैष्ठादिमास्सु कृतं

गङ्गातीरसुखान्तसागरपदप्रख्यातदेवालये ।

भारद्वाजकुलप्रधानविबुधश्रीवीरचिनाथद्विजो

ग्रन्थं गूढपदार्थवारिजरविं ह्येनं लिखित्वापठत् ॥

The Village Sukha-sāgara has now been washed away by the Hughly.

4581.

3974. वाक्यगोविन्दः । *Vākya-Govindaḥ.*

By Rāmeśvara Sena.

Substance, foolscap paper. $8\frac{1}{4} \times 4\frac{1}{2}$ inches. Folia, 43. Lines, 10 on a page. Extent in ślokas, 1,000. Character, Bengali in a very modern hand. Appearance, fresh. Complete.

Colophon :—

इति श्रीरामेश्वरसेनकृते वाक्यगोविन्दव्याकरणे सिद्धान्तरूपा-
ख्यातनिरूपणं समाप्तम् ।

Post Colophon :—

सन १२१० सन ।

For a description of the work see H.P.R. Vol. II, 184. Where the author gives his genealogy and says he lived at Kābjāpāḍā. He was a Vaidya by caste.

· 4582.

7327I. शिशुबोधः । *Śiśu-bodhaḥ.*

By Kāśī-nātha.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 4 of which 2 is missing. Lines, 15 on a page. Character, modern Jaina Nāgara. Appearance, fresh. Incomplete.

Beginning :—

भूदेवदेवगोपालं नत्वा गोपालमीश्वरं ।
क्रियते काशीनाथेन शिशुबोधो विशेषतः ॥

Colophon :—

इति श्रीकाशीनाथकृतौ शिशुबोधः समाप्तः ।

There is one extra leaf in which

the Colophon runs :—

इति श्री षट्कारकं कवि श्रीमदमरचन्द्रविरचितं संपूर्णम् ।

4583.

3903. षट्कारकटिप्पनी । *Ṣaṭ-kāraka-ṭippaṇī.*

By Manu-dāsa.

Substance, country-made paper. 12½ × 2½ inches. Folia, 22. Lines, 4 on a page. Extent in ślokas, 260. Character, Bengali of the early nineteenth century. Appearance, discoloured. Complete

Notes on the syntax.

It begins:—

ॐ नमो गणेशाय ।

हिमचन्दनकुन्देन्दुकुमुदाम्भोजसन्निभां ।
सरस्वतीं नमस्कृत्य क्रियते बालबोधनी ॥
मनुदासकृतं ग्रन्थं यः पठेदभियोगतः ।
षण्मासाभ्यन्तरेणैव संस्कृतं प्रकरोति सः ॥
क्रियाः कारकसम्बन्धं ये न जानन्ति मानवाः ।
पशुभिः सह ते तुल्याः (खु)त्तुरश्टङ्गविवर्ज्जिताः ॥
षट्कारकाणि कथ्यन्ते सम्बन्धरहितानि वै ।
येषां विज्ञानमात्रेण प्रयोगो ज्ञायते ध्रुवम् ॥

कानि पुनस्तानि षट्कारकानि कर्त्तृकर्म्मकरणसम्प्रदानापादानाधिकरणानि, कथं सम्बन्धस्य कारकत्वन्नास्ति क्रियायोगाभावात् । का क्रिया धातोरर्थः क्रिया भवति पचति, खादति इत्यादि । देवदत्तस्य धनं तिष्ठति एषा तत्र पञ्चविधः कर्त्ता कर्म्म सप्तविधम्भवेत् । इत्यादि ।

It ends:—

सर्व्वत्र आधारोऽधिकरणमित्यधिकरणसंज्ञा सप्तम्यधिकरणे चेति सप्तमीविभक्तिर्भवति ॥

Colophon:—

इति मनुदासविरचित षट्कारकटिप्पनीयं सम्पूर्णा ॥

4583A.

7168.

Substance, country-made paper. $9\frac{3}{4} \times 4\frac{1}{2}$ inches. Folia, 3. Lines, 18 on a page. Character, modern Nāgara. Appearance, discoloured.

Notes on the Sanskrit syntax (Kāraka).

4584.

4598.

Substance, country-made paper. 18×3 inches. Folia, 2. Lines, 8 on a page. Character, Bengali of the nineteenth century. Appearance, old and discoloured.

This contains Kārikās relating to *Kṛt, Kāraka* and *Samāsa.*

It begins thus :—

अथ कृत्कारिका ।

घञलौ पुंसि विज्ञेयौ जुडन्तञ्च नपुंसकम् ।
गत्यार्थैत्यादिसूत्रेण क्तः कर्त्तरि चेष्यते ॥
गत्यादीनाञ्च धातूनां नित्यञ्च भावकर्म्मणोः ।
ण्यन्यङ्क्तवन्तश्च कर्त्तर्य्यैव विनिश्चिताः ॥

1B, इति कृत्कारिका समाप्ता ॥

अनुमन्तृ निराकर्त्तृप्रेरणां त्यागकारणं ।
व्याप्यनाप्तं ददातेस्तु यत्तद्दानं प्रकीर्त्तितम् ॥
सम्प्रदानं तदैव स्यात् प्रजानुग्रहकाम्यया ।
दीयमानेन संयोगात् स्वामित्वं लभते यदि ॥

Then in 2A :—

कालस्य कालभेदानामध्वमानस्य चादिमैः ।
क्रियाणामन्यदेशानां कालादित्वमिहेष्यते ॥
अनडुत् पुंपयो लक्ष्मीर्नाकमेकत्ववाचिनाम् ।
नित्यं कः स्याद्बहुव्रीहौ वा स्यात् द्वित्वबहुत्वयोः ॥

There is no colophon in 2B, including the end of the topics.

4585.

2398. **समासचक्रम्।** *Samāsa-cakram.*

Substance, country-made paper. 8 × 5¼ inches. Folia, 7. Lines, 10 on a page. Extent in ślokas, 80. Character, Nāgara Date, Samvat 1743. Appearanee, discoloured. Complete

Colophon:—

इति समासचक्रं समाप्तम्।

Post Colophon:—

अग्निर्वेदोमुनिः खं च नन्दनो नामवत्सरे।
कार्त्तिकस्य सिते पक्षे समाप्तमिद पुस्तकम्(ः)॥
ठकले इत्युपनामक अम्टतेन लिखितं स्वार्थं परार्थं च।

Beginning:—

षोढ़ा समासाः संक्षेपात् अष्टविंशतिधा पुनः।
नित्यानित्यत्वयोगेन लुगलुक्त्वेन च द्विधा॥
तत्राष्टधा तत्पुरुषः सप्तधा कर्म्मधारयः।
सप्तधा च बहुव्रीहि द्विगुराभाषितो द्विधा॥
द्वन्द्वस्तु(वि)विधो ज्ञेयो ऽव्ययीभावो द्विधा मतः।
तेषां पुनः समासानां प्राधान्यं स्याच्चतुर्विधम्॥

It was written in Bengal in the 16th century by Bhavānanda Siddhant-vagīśa.

See I.O. Catal. 918. There is another work of the same name. See I.O. 919.

4586.

4748.

Substance, palm-leaf. 11 × 1½ inches. Folia, 2 to 152, of which the following leaves are missing: 5, 8, 15, 17, 19, 33, 41, 42, 46 to 48, 56, 57, 78, 86, 128, 134, 137, 142, 143 and 146. Lines, 5 on a page. Character,

Newari of the sixteenth century. The leaves are marked with letter numerals. Appearance old and discoloured.

It is a work of the same nature as Mādhava's Dhātu-vṛtti.

It is an excellent treatise on the conjugation of verbs. It quotes, for illustration, from standard works as of Kālidāsa, Bhāravi and so on.

The 152nd leaf breaks off abruptly, when dealing with the Nāmdhātus.

There are six leaves put at beginning of the manuscript, which are without leaf marks, two of which belong to the Bhvādi class, and one to the Adādi class.

4587.

10188. आख्यातचन्द्रिका । *Ākhyāta-candrikā.*

By Bhaṭṭa Malla.

Substance, country-made paper. 9½ × 4 inches. Folia, 18. Lines, 10 on a page. Foll. 1 and 2A are written in Bengali of the seventeenth century; the rest in Nāgara of the same century. Lines, 10 on a page. Extent in ślokas, 720. Date, Śaka 1579. Appearance, discoloured. Complete.

Colophon :—

इति श्रीभट्टमल्लविरचिताख्यातचन्द्रिका समाप्तं ।

Post Colophon :—

शाकेङ्कमुनिवाणेन्दुमिलिते गुरुवासरे ।
भाद्रेऽपूरि कृष्णषष्ठ्यां गोविन्देन प्रयत्नतः ॥
श्रीकृष्ण ।

On the obverse of the first leaf there is a Bengali charm for exorcising.

A short treatise on Sanskrit roots in verse, often quoted and recast more than once.

See Seshagiri Sāstri's report for the year 1893-1894, pp. 20–23 and pp. 178–182 for extracts.

This work may be referred to the thirteenth century as it is quoted by Mallinātha.

See also the Descriptive Catalogue of the Sanskrit Manuscripts in the Government Oriental Sanskrit MSS. Library, Madras, Vol. III, pp. 1051 and 1052.

4588.

5583. **क्रियानिर्घण्टुः ।** *Kriyā-nirghaṇṭuḥ.*

The same as the above.

Substance, palm-leaf. 14 × 1½ inches. Folia, 61. Lines, 2 on a page. Extent in ślokas, 700. Character, Udiya of the eighteenth century. Appearance, fresh. Complete.

It gives the Sanskrit roots of one and the same meaning.

Mañgalācaraṇa and the object of the work :—

श्रीगणेशाय नमः । अविघ्नमस्तु ।
भूवार्य्यादिप्रकृतये पुरुषत्रयमूर्त्तये ।
सदाख्यातपदायास्मै परस्मायात्मने नमः ॥
संस्मृत्य गुरुपादाब्जं भट्टमल्लेन रच्यते ।
व्युत्पित्सूनां प्रभावार्थमेकार्थाख्यातपद्धतिः ॥
सत्तायामस्ति भवति विद्यते चाथ जन्मनि ।
उत्पद्यते जायते च प्ररोहत्युद्भवत्यपि ॥

End :—

श्रीमतो भट्टमल्लाख्यान्निःसृतैषा कलानिधेः ।
विद्वच्चकोरैराचम्या भवत्वाख्यातचन्द्रिका ॥
त्रयीमूर्त्तेर्भगवतः संप्रवृत्य प्रसीदतः ।
त्रैलोक्यचक्षुर्भूतस्य तस्य प्रीत्यै प्रकल्पताम् ॥
अनुष्टुभां भट्टमल्लस्त्वक्रे सप्तशतानि च ।

Colophon :—

इति श्रीभट्टमल्लविरचितः क्रियानिघण्टुः समाप्तः।
आदौ भावविकाराणां धियामिच्छादिकर्मणाम्।
वाचां तत्सङ्गतानाञ्च पर्यायास्तदनन्तरम्॥
न्त्वविप्रच्चियविघ्नां चेष्टा सूक्ष्मस्य चाप्यथ।
प्रकीर्णकसनाद्यन्त नानार्थादात्मनेपदे॥
इति क्रमेण ते वर्गाः संगृहीता इहाधुना।

Śeṣagiri says (see the previous number) that this is an abridged recast of that number by Rāma-candra son of Viśva-natha.

4589.

10543. **प्रयुक्ताख्यातमञ्जरी।** *Prayuktākhyāta-mañjarī.*

Substance, country-made paper. 10 × 5 inches. Folia, 30. Lines, 9 on a page. Extent in ślokas, 480. Character, Nāgara. Date, Samvat 1827. Appearance, discoloured. Complete.

On the obverse of the first leaf :—

प्रयुक्ताख्यातमञ्जरीयं क्रीता काश्यां शुक्लमध + + सं १८५१
चै० सु० ३।

A practical guide to the conjugation of the Sanskrit roots, based on Bhaṭṭa Malla's Ākhyāta-candrikā.

Śeṣa-giri says, see above, that the author's name is Kavī-sāraṅga and that this work also is a recast.

Beginning :—

भट्टमल्लैर्विरचिता प्रयुक्ताख्यातचन्द्रिका।
ततः संगृह्यते प्रायः प्रयुक्तो धातुसञ्चयः॥
सत्तायामस्ति भवति विद्यते वाथ जन्मनि।
उत्पद्यते जायते च संभवत्युद्भवत्यपि॥

9B, इति प्रयुक्ताख्यातमञ्जर्यां प्रथमः काण्डः; 24A, ० द्वितीयः काण्डः; (last colophon) ० तृतीयः काण्डः॥

Post Colophon :—

संवत् १८२७ वर्षे माघमासे शुक्लपक्षे त्रयोदश्यां लिखितमिदं श्रीवाराणस्यां विश्वेश्वरसन्निधौ गङ्गाजी श्रीकृपारामेण स्वार्थे वा परोपकारार्थे इदं कृतं ॥

मंगलं लेखकानाञ्च पाठकानाञ्च मङ्गलं, etc.

There are four lines more in a small hand, containing stray verses.

4590.

10805. *The Same.*

Substance, country-made paper. 14 × 3¼ inches. Folia, 22. Lines, 6 on a page. Extent in ślokas, 242. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

Last Colophon :—

इति प्रयुक्ताख्यातमञ्जरी समाप्ता ॥

4591.

9659. **धातुपाठः ।** *Dhātu-pāṭhaḥ.*

By Rādhā-kṛṣṇa.

Substance, country-made paper. 14 × 6½ inches. Folia, 13. Lines, 18 on a page. Extent in ślokas, 936. Character, Nāgara. Appearance, tolerable.

The first leaf is missing.

Colophon :—

इति श्रीलाहोरवासिसारस्वतपण्डित-राधाकृष्णसम्पादितो धातु-पाठः समाप्तः ।

शुभं भूयात् ।

4592.

9164.

Substance, country-made paper. 12 × 6 inches. Folia, 16. Lines, 9 on a page. Extent in ślokas, 300. Character, Nāgara. Appearance tolerable. Complete.

This codex contains the grammatical roots and their meanings. No name is given, neither that of the author nor that of the work itself.

4593.

8003. क्रियाकलापः । *Kriyā-kalāpaḥ.*

By Jina-deva of Bhāvaḍāra-gaccha.

Substance, country-made paper. 10 × 3½ inches. Folia, 73. Lines, 14 on a page. Extent in ślokas, 5,400. Character, Jaina-Nāgara. Date, Saṃvat 1494=1438 A.D. Appearance, old and discoloured. Complete.

It relates to the conjugation of Sanskrit verbs.

Beginning :—

नत्वा श्रीभारतीं देवीं दिव्याभरणभूषितां ।
केषांचिदपि हृद्यानां धातूनामुपयोगिनां ॥
विनेयविनयाधानमनःप्रमदमेदुराः ।
क्रियाकलापं कुर्वन्ति श्रीजिनदेवसूरयः ॥ युग्मं ॥
तत्रादौ भ्वादयो धातवः ।

41A, श्रीभावडारगच्छीय श्रीजिनदेवसूरिभिः प्रोक्ते क्रियाकलापेऽत्र धातवो भ्वादयोऽभवन् ॥

55A, ० धातवोऽदादयोऽभवन् ।

60B, ० दिवाद्या धातवोऽभवन् and so on.

(Last colophon) चुराद्या धातवोऽभवन् ॥

After the last colophon, there are six faded lines, containing, however, not much information.

Post Colophon Statement :—

संवत् १४९४ वर्षे पौषमासे कृष्णपक्षे चतुर्थ्यां तिथौ सोमवासरे अद्येह श्रीमेदपाटदेशे (Mewar) श्रीचित्रकूटमहादुर्गे (Chitor) राणा श्रीकुंभकर्णविजयराज्ये श्रीचंडेरगच्छे + + + भद्रसूरि-संताने श्रीसुमतिसूरीणां पट्टालंकरणानां श्रीश्रीशांतिसूरीणां शिष्येण सु० विनयचंद्रेण आत्मपठनार्थं क्रियापुस्तकं लेखयांचक्रे ॥

Copied at Chitor in Mewar in the reign of Rāṇā Kumbhā.

4594.

7728. धातुरूपावली । *Dhātu-rūpāvalī.*

Substance, country-made paper 11 × 5¼ inches. Folia, 81. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh. Incomplete at the end.

A book of conjugation of the Sanskrit roots up to Dhū of the Svādi class.

Beginning:—

अथ धातुरूपावली लिख्यते ।

भू सत्तायां । लट्—भवति भवतः भवंति, etc., etc.

4595.

3513. उणादिसूत्रम् । *Uṇādi-sūttram.*

With Vṛtti by Rāma-candra Vidyā-bhūṣaṇa.

Substance, country-made paper. 18½ × 3½ inches. Folia, 17. Lines, 7 on a page. Extent in ślokas, 580. Character, Bengali. Date, Śaka 1605. Appearance, oldish. Complete.

The maṅgalācaraṇa and the object of the work:—

नत्वा कृष्णपदारविन्दयुगलं ग्रन्थार्थदुर्मेधसां
वालानां मतये मतं मतिमतां ज्ञात्वादरात् सन्ततम् ।
छित्वा लक्षणमादिमं सुविदधे श्रीरामचन्द्रो द्विजः
नाम्नोणादिमतिस्फुटं कृतपदखन्तायदादिक्रमम् ॥ (?) ॥
पदखन्तायदादिक्रम इति त्वादौ सति सम्भवे अन्ते सर्व्वच ।
सदोणाङ्कादेराकृत्यादौ बकुलम् ।

Colophon:—

इति श्रीरामचन्द्रविद्याभूषणविरचित उणादिपादः समाप्तः ।

The date of the composition of the work :—

शाके वियचन्द्रकलेषु (?) संख्ये
संख्यावतीशादिकपाद एषः ।
श्रीरामचन्द्रेण विरच्यमान-
स्तनोतु तोषं विदुषामसङ्ख्यम् ॥ शकाब्दाः १६०५ ।
श्रीहरिः शरणं । श्रीशिवः । श्रीरामः शरणम् ।

At the end of the MS. there are written some Uṇādi sūttras in nine lines beginning with: सदोणङ्कादेराङ्कत्यादौ बहुलम् । खज अण दाज्ञादेराकेकाणकः । and ending with: अमोद्यु-तिणादेरसिसुस् । and the colophon: इत्युणादिसूत्रं सम्पूर्णम् ।

The date of copying the MS. :—

श्रीकृष्णचरणाम्भोजे मनोहंसो निमज्जतु ।
श्रीहरे प्रसीद । श्रीदुर्गे प्रसीद ।
श्रीरमावल्लभदेवशर्म्मणा लिखितमिदं पुस्तकम् ।
शकाब्दाः १६३२ ।
हृष्यन्ति भोजने विप्राः शिखिनो घनगर्ज्जने ।
साधवः परकल्याणे खलाः परविपत्तिषु ॥

4596.

4661.

Substance, country-made yellow-paper. $18\frac{1}{2} \times 4\frac{1}{4}$ inches. Folia, 24. Lines, 7 on a page. Extent in ślokas, 450. Character, Bengali in a very modern hand. Appearance, fresh. Complete.

Beginning :—

भू स्था गम दृशोऽस्ति दा कृ ज्ञा ग्रहचिन्तयः दर्शते इत्यादि ।

On conjugation.

4597.

7790B.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 3 (marked 5 to 7). Lines, 6 on a page. Character, modern Nāgara. Appearance, fresh.

These leaves are marked ण्यन्त or ण्यन्त०रू० and relate to the causal forms of verbs. It begins in the middle of a sentence and ends in the middle of a sentence.

4598.

7799. अनिट्कारिका । *Aniṭ-kārikā.*

With a commentary in tripāṭha form.

Substance, country-made paper. 12×6 inches. Folia, 4. Character, Jaina Nāgara of the early nineteenth century. Appearance, discoloured. Complete.

Beginning (?) :—

अनिट् स्वरांतो भवतीति दृश्यतां
इमांस्तु सेटः प्रवदंति तद्विदः ।
अदन्तमृदन्तमृतां च वृङ् वृतौ
श्विडीङिवर्णेष्वथ शीङ् श्रियावपि ॥

(Comm.) स्वरांतोधातुरनिट् भवति, etc., etc.

Colophon :—

The text complete in 11 kārikās.

(Text) इत्यनिट्कारिका समाप्ता ।

Post Colophon :—

लिपिकृतं काकड़ाऊकमकर्णो मम पठनार्थं

(Comm.) अनिट्कारिका समाप्ता ।

There are 12 lines on the reverse of the last leaf, containing stray verses.

4598A.

6736. *The Same.*

With a commentary.

Substance, country-made paper. 10×5 inches. Folia, 3. Lines, 14 on a page. Extent in ślokas, 84. Character, Nāgara. Date, Saṃvat 1896. Appearance, fresh. Complete.

There are 11 Kārikās, concerned with the roots, not taking *it* in conjugation.

Colophon :—

इत्यनिट्कारिका टीका ।

Post Colophon :—

संवत् १८६६ वर्षे शाके १७५९ मिति पौषकार्त्तिकसुदि २ । लिखितं रामनाथेन पठनार्थं ।

There are two lines more, containing the beginning of a hymn in praise of Śiva (ॐकारं विंदुसंयुक्तं etc.)

Beginning :—

श्रीसरस्वत्यै नमः ।

(Text) अथानुदात्ताः ।

अनिट् स्वरान्तो भवतीति दृश्यतामिमांस्तु सेटः प्रवदन्ति तद्विदः ।
अदन्तमृदन्तमृतां च वृङ्वृञौश्वितीङि वर्गोष्वयशीङ् श्रीञावपि ॥

(Comm.) स्वरान्तो धातुरनिट् भवति । न इट् यस्मात् सोऽनिट् ।

Between the root and the conjugational suffixes an i is often inserted, this is called *it*, by Pāṇini.

4599.

9645. *The Same*

With a commentary.

Substance, country-made paper. 11 × 5½ inches. Folia, 6 in tripāṭha form. Character, Nāgara. Appearance, fresh. Complete.

Beginning of the commentary :—

श्रीगणेशाय नमः ।

हे बुधाः भवद्भिरिति दृश्यतामिति किं स्वरान्तोऽनिट् भवति स्वरः अन्ते यस्यासौ स्वरान्तः पुनस्तद्विदः धातुवेत्तारः पण्डिता इमान् सेटः प्रवदन्ति कथयन्ति । इत्यादि ।

End of the commentary:—

इति अनिट्कारिका उकारान्तानकारान्तान्टकारान्तान् विहाय च उदन्तखखुदुल्लावः एकखराः खरान्ता ये अनिट स्ते परि-कीर्त्तिता उर्णौति न्ट वृ खृ एङ् वृञौटः समाप्ताः।

4600.

9736. *The Same.*

With a commentary.

Substance, country-made paper. 10½ × 4 inches. Folia, 7. Lines, 8 on a page. Extent in ślokas, 80. Character, Nāgara. Date, Samvat 1913. Appearance, tolerable Complete.

4601.

10506. **शब्दसाधनसंग्रहः।** *Śabda-sādhana-saṃgrahaḥ.*

By Bhairava Miśra.

Substance, country-made paper. 10 × 3½ inches. Folia, 59, of those the 37th has lost the right-half. Lines, 10 on a page. Extent in ślokas, 1,300. Character, Nāgara. Date, Samvat 1595. Appearance, old and discoloured. Complete.

Last Colophon:—

इति श्रीभैरवमिश्रोक्तशब्दसाधनसंग्रहे शिशुप्रबोधनफले विरचितं भैरवग्रन्थं समाप्तं।

Post Colophon:—

शुभमस्तु ॥ राम ॥ राम ॥ संवत् १५९५ समये आषाढ़ वदि १४ चतुर्द्दशी भौमवासरे त्रिपाठि श्रीमाधवेन लिखापित रामदेवस्य पाठार्थं।

A treatise of the school of Kalāpa on declension.

Beginning:—

श्रीगणेशाय नमः ॥

सकलसुरनमस्यं श्रीमहेशं प्रणम्य

प्रकटितनिजभक्तव्यक्तबुद्धिप्रकाशं।

विरचयति विशेषात् भैरवश्चासुपर्व्वा
शिशुजनहितकामः स्यादिसंसाधनानि ॥
सन्त्येव पूर्व्वसूरीणां यद्यपि प्रक्रियाः शुभाः ।
तथापि तदनिष्ठायां शब्दसिद्धौ क्षतिर्म्ममः ॥

4602.

10558. **सुबन्तरूपावली ।** *Subanta-rūpāvalī.*

By Ranga-deva.

Substance, country-made paper. 10 × 5 inches. Folia, 13 to 22. Lines, 11 on a page. Character, Nāgara. Appearance, old, torn, discoloured, etc. Date, Samvat 1850.

This belongs to the school of Pāṇiṇi.

Colophon :—

इति रङ्गदेवविरचिता सुबन्तरूपावली समाप्ता ।

Post Colophon :—

संवत् १८५० मिति प्रथम वैशाख कृष्णपक्षे १४ भौमवारे लिखितं देवराम काशीमध्ये श्री यादृशं, etc.

Declensions of Sanskrit words.

4603.

7808. *The Same.*

Substance, country-made paper. 10½ × 5 inches. Folia, 34. Lines, 8 on a page. Character, modern Jaina-Nāgara. Appearance, fresh. Complete.

A treatise on declensions of the Sarasvatī school.

Beginning :—

श्रीसरस्वत्यै नमः ।

अथ विभक्तिर्विभाव्यते । सा द्विधा स्यादिस्त्यादिश्च । विभक्त्यन्तं पदं तत्र स्यादिर्विभक्तिर्नाम्नो योज्यते, etc., etc.

It ends with giving the suffixes of the feminine gender.

4604.

9597. *The Same.*

Substance, country-made paper. 9×6 inches. Folia, 12. Lines, 11 on a page. Extent in ślokas, 110. Character, Nāgara. Date, Saṃvat 1910=Śaka 1775. Appearance, tolerable. Printed in Pothi form.

On declensions.

4605.

7787. *The Same.*

Substance, country-made paper. 10¾×4¾ inches. Folia, 38. Character, Nāgara. Date, Samvat 1785. Appearance, discoloured. Complete.

On declensions in a tabular form according to the Sārasvata school.

The date of copying:—

पुस्तकमिदं दीच्चत रणच्छोड़सुत अंबारामजीकस्य ॥ आत्म-पठनार्थं लिखापितं । अथ संवत् १७८५ मिति द्वितिय वैशाख वोदि चतुर्दशी १४ भृगुवारे ॥ शुभं भवतु ॥

4606.

8918. **लघूपसर्गदीपिका ।** *Laghūpasarga-dīpikā.*

With a commentary.

Substance, country-made paper. 13×5 inches. Folia, 3. In tripāṭha form. Character, modern Nāgara. Appearance, fresh. Date, Saṃvat 1909.

The text consists of 21 stanzas.

It begins thus:—

प्र परा समन्वव इत्यादि ।

Commentary begins:—

प्र इत्युपसर्गः पञ्चदशस्वर्थेषु । नियोगे प्रयुक्तः । १ । वियोगे प्रोषितः । २ । भृशार्थे प्रवदन्ति दायादः । ३ ।

The Colophon :—

इति लघूपसर्गदीपिका [स]माप्ता इयम् ।

Post Colophon :—

दिव्यकाश्यां महेशस्य भुक्तिमुक्तिप्रदायकाम् ।
श्रीभुवेश्वरदेवस्य सन्निधौ लिख्यते इयम् ॥
सम्वतः १६०६ ।

4607.

9169.

Substance, country-made paper. 13 × 5½ inches. Folia, 3. Lines, 11 on a page. Extent in ślokas, 40. Character, Nāgara. Appearance, tolerable. Incomplete.

This codex contains the meanings of *the cādi class of Avyayas.* The MS. is incomplete and neither the name of the author nor that of the work is found.

4608.

9911.

Substance, country-made paper. 12 × 6 inches. Folia, 3. Lines, 10 on a page. Extent in ślokas, 50. Character, Nāgara. Appearance, old.

It gives the meanings of Nipāta particles.

4608A.

6719. अव्ययार्थः । *Avyayārthaḥ.*

Substance, country-made paper. 9 × 4½ inches. Folium, one. Lines, 16 only. Character, modern Nāgara. Appearance, fresh.

One leaf containing the meanings of indeclinables.

Beginning :—

श्रीः च पुनरर्थे समुच्चयार्थे च वा विकल्पार्थे उपमानार्थे ।

Colophon :—

इति अव्यय अर्थः ।

4609.

9476.

Substance, country-made paper. 10 × 4 inches. Folia, 5. Lines, 9 on a page. Extent in ślokas, 80. Character, Nāgara. Appearance, tolerable Complete.

Meanings of Avyayas.

4610.

11184.

Substance, country-made paper. $12 \times 5\frac{1}{2}$ inches. Folia, 6. Lines 10, on a page. Extent in ślokas, 100. Character, modern Nāgara. Appearance, fresh.

It gives the different meanings of the *Avyayas* or the indeclinables.

Beginning :—

श्रीगणेशाय नमः ।

स्वरादिनिपातमव्ययम् ।

स्वरादयश्च निपाताश्चेति समाहारद्वन्द्वं । स्वरिति स्वर्गे परलोके च । अन्तरितिमध्ये । प्रातः प्रत्यूषे पुनरप्रथमे ऽवधीषे च ।, etc.

Colophon :—

इत्यव्ययानि ।

4611.

9655. **उपसर्गार्थसंग्रहः सटीकः ।**

Upasargārtha-saṃgrahaḥ with commentary.

By Kṛṣṇācārya.

Substance, country-made paper. 14 × 6 inches. Folia, 2. Lines, 13 on a page. Extent in ślokas, 72. Character, Nāgara. Appearance, fresh.

This gives the different meanings of all the Upasargas, in 19 verses by the author with perhaps his own commentary on them.

8B, इति चारुचारणचातुर्थ्यां बालबोधक-पुंलिङ्गशब्दसंग्रहः प्रथम उल्लासः ।

11B, ० स्त्रीलिंगशब्दसंग्रहो द्वितीय उल्लासः

13A, ० नपुंसकलिंगशब्दसंग्रहस्तृतीय उल्लासः

15B, अतपरं तिङन्तानि पदान्यपि कानिचिदिहाव्ययलक्षणतयैव संगृह्यन्ते

18A, ० लिंगत्रय-साधारण-शब्दसंग्रहश्चतुर्थ उल्लासः ।

अथ कतिचन कृदन्तप्रयोगा लिख्यन्ते ।

19A, इति कृदन्तप्रयोगाः, अथ स्त्रीप्रत्ययाः, अथ तद्धितप्रयोगाः ।

20B, अथ समासत एव समासा उच्यन्ते; 22B, अथ कारकप्रक्रिया ।

25A, इति विभक्त्यर्थनिरूपणं ।

श्रीकृष्ण मथुरानाथ दाक्षिणात्यशिरोमणी ।
प्रश्नाविद[ʹ] यथा ब्रूतां बालकौ शीलशालिनौ ॥ १ ॥
भो महन् मुदितावावां मुहुर्वः कुर्व्वहे नमः ।
अज्ञानध्वंसिभिः शब्दैः बुद्धिर्नौ विशदीकृता ॥ २ ॥
विभक्तिलिङ्गवचनप्रपञ्चोऽयं महोदितः ।
समासाद्यैर्विभक्त्यर्थैर्लघूपायेन तत्त्वतः ॥ ३ ॥
विज्ञापयितुमन्यच्च किंचिदावहे पुनः (?) ।
निगद्यतामनवद्यं तद्भवद्भिर्विदितागमैः ॥ ४ ॥
कथं नियोजनीयानि पदानि श्लोके लापने ।
का रीतिः संप्रदायः कः श्रीमत्-संस्कृतभाषणे ॥ ५ ॥
इदं कर्णयेदानीं श्रीमन्तः श्रावयन्तु नौ ।
अलं हि द्वापरं (?) हर्तुं सन्त एव न चेतरे ॥ ६ ॥
इति निशम्य हृष्टमनाः स्वयमिदमुत्तरयति ।
अहो अहो साधु साधु जीवतं जीवतं चिरं ।
धन्यौ भवन्तौ धीमन्तौ वित्त एवाखिलं स्वयम् ॥ ७ ॥
युवां नाज्ञौ किन्तु विज्ञौ कवितैषान्यथा कथं ।
तथापि वां प्रेमभरैश्चोदिता ब्रूमहे वयम् ॥ ८ ॥

सावधानमनीभूय भूयः शृणुतमादरात् ।
उत्तरं दीयतेऽस्माभिर्नीयते वां च संशयः ॥ ९ ॥
तथाहि युवयोः प्रश्नानुरोधेन पदयोजनलक्षणमिदमिदानीमुच्यते ।

End:—

भूयास्तां सदसि स्फुरद्वरगिरामग्रेसरौ भासुरौ
सत्कीर्त्तिं दधतौ विधेयविबुधौ लक्ष्मीविलासालयौ ।
चारुचारणचातुरीप्रचतुरीभूतोपलब्धी मुदा
तावेवावधिभूमिकृष्णमधुरानाथौ चिरं जीवतां ॥

Colophon:—

इति श्रीमत्कविचक्रचूडामणिमकरन्दसूनु-शिवशर्म्मपण्डितविरचितायां चारुचारणचातुर्य्यां सामान्यशब्दसंग्रहः पञ्चम उल्लासो ग्रन्थश्च समाप्तिमवीभजत् ।

4613.

4718. **आख्यातरत्नकोषः ।** *Ākhyāta-ratna-koṣaḥ.*

Substance, palm-leaf. 12 × 2 inches. Folia, 76. Lines, 7 on a page. Character, Newari. Appearance, discoloured. Incomplete in the end.

प्रारम्भवाक्यं । ॐ नमो वागीश्वराय ।
सत्तादिर्धातुहेतुस्तरणिरटणिरट्हे चाव्ययो लिङ्गसंज्ञा
व्याकृचिचोद्भवादिः कृदकृतकथनो यो नवात्मार्ष्टमूर्त्तिः ।
संख्या कालोपसर्गाद्यवयवसगुणः शास्तसर्गे + + + +
रुद्रोपेन्द्रः प्रजेशः प्रकृतिपरयुतो धातवेऽस्मै प्रणौमि ॥
वाचा चन्द्रसमुद्भूतो मनः क्षीरार्णवांशुगात् ।
व्यापकोऽनेकशक्तीनां षोड़शात्मेव धातुवान् ॥
धातुपारायणं सम्यक् निरूप्य व्यवहारिणां ।
कोष आख्यातरत्नानां स्वाभोगाय करिष्यते ॥
लकाराः खलु कर्त्तरि भावे व्याप्ये च विधीयन्ते ॥ इत्यादि ।
(अन्तं खण्डितं)

4614.

10426. **वैयाकरणशब्दरत्नमाला ।**

Vaiyākaraṇa-śabda-ratna-mālā.

By Soma-yājī.

Substance, country-made paper. 9½×4 inches. Folia, 27, of which the first three are missing. Lines, 8 on a page. Extent in ślokas, 450. Character, Nāgara. Date, Saṃvat 1836. Appearance, discoloured.

An elementary Sanskrit grammar.

End:—

लज्जासत्ता(ता)स्थितिजागरणं
वृद्धिक्षयभयजीवितमरणं ।
शयनक्रीड़ा रुचिदीप्त्यर्थं
धातुगणं तमकर्मकमाहुः ॥

इत्यादि काव्योपयोगिनः शब्दाः ।

Colophon:—

इति श्रीसोमयाजि(जी)विरचिता वैयाकरणशब्दरत्नमाला समाप्ता ।

After six lines after the colophon we have the date:—

संवत् १८३६ पुस सुदि १५ वार बुधनेवलिखतं पं इंद्रदेव ॥

4615.

8208. **संस्कृतमाला ।** *Saṃskṛta-mālā.*

Substance, country-made paper. 11½×5 inches. Folia, 105. Lines, 6 on a page. Extent in ślokas, 1,400. Character, modern Nāgara. Appearance, fresh. Date, Saṃvat 1925.

A collection with their explanation of Sanskrit sentences and ślokas, and stories from the Purāṇas as recited and explained in the school of Veda-garbha, intended for learners of Sanskrit.

Beginning :—

श्रीगणेशाय नमः ।

संस्कृतमाला ।

माला संस्कृतवाक्यानां वालानां कण्ठमण्डिनी ।
पौराणिककथासूत्रे ग्रथितानां भविष्यति ॥ १ ॥
अवैयाकरणोप्येतां योऽभ्यसेत्तस्य तद्ध्रुवं ।
भविता कविताज्ञानं ज्ञानं संस्कृतभाषणे ॥

गङ्गातटे पूर्व्वं वेदगर्भनामा ब्राह्मण आसीत् स च वेदवेदान्त-वेदाङ्गादीनां सर्व्वेषां शास्त्राणां पारदृश्वा ततः स पाठशालां कृत्वा बहून् विद्यार्थिनः शास्त्राण्यध्यापयत् । शिष्यैः सह यानि यानि कर्म्माणि कृतवान् तथा यानि यानि संस्कृतवाक्यानि कथितवान् तानि च मया परोपकारार्थं प्रदर्श्यन्ते । यतः ।

ऐश्वरी संस्कृता वाणी सर्व्वकर्म्मप्रसाधिनी ।
सुबोधिनी च शास्त्राणां जिह्वाजाड्यविनाशिनी ॥

अस्य श्लोकस्यार्थः । ... ... लोक परम्परामुखात् श्रुत्वा बहु-दूराद्विद्यार्थिनः क्रमश आगन्तुमारेभिरे । अथैकदा वेदगर्भस्य पुत्रो विद्यागर्भः पाठशालामागतं विद्यार्थिनमेकं दृष्ट्वा पप्रच्छ कस्त्वं । विद्यार्थी प्रत्युवाच । ब्राह्मणोहं । विद्यागर्भ(ः) पुनर-पृच्छत् कस्मादागतोऽसि । विद्यार्थी प्रतिवदति स्म निजनिलयात् । पुनरप्राक्षीत् कुत्र ते निलयः । स प्रत्यवदत् नर्म्मदातटे । पुनः स पृष्टवान् किमर्थमत्रागतोऽसि । स प्रत्यवादीत् अध्येतु-मत्रागतोऽस्मि ॥

16A, इति संस्कृतमाला[यां] संस्कृतशिक्षणं नाम प्रथमा प्रक्रिया ॥

अथ कदाचिद्विद्यागर्भः स्वगृहे पितरं विज्ञापयामास पितस्ता-वदस्माकं पाठशालायाः मठाश्चत्वारिंशत् संख्यका एव सन्ति । छात्राश्च शतं निवसन्ति । अतः एकैकस्मिन् मठे द्वौ त्रयश्च निवसन्ति । तत्र तेषां विद्यार्थिनां भोजनशयनोपवेशनादिषु क्रियासु महत्कष्टं जायते । किं तावत् कर्त्तव्यं । इति श्रुत्वा

सोऽध्यापकः तस्मै प्रत्युत्तरं किमपि अदत्त्वा मौनीभूय स्थितः। परन्तु परमपण्डितोसौ वेदगर्भाचार्य्यः त्वरां चिन्तापरो भूत्वा मनसा नाना कल्पयित्वा चित्तेन बहु विचार्य्य बुद्ध्या तदुपायं निश्चितवान् पश्चात् पुत्रं प्रोवाच। शृणु पुत्र प्रवक्ष्यामि अस्माकं पाठशालायाः ये ये मठाः प्राचीनाः सन्ति ते तु सर्व्वे पाषाण-निर्म्मिताः अधुना तादृशानां मठानां निर्म्माणं बहुधनसाध्यं। तावन्ति धनानि च मम गृहे नेदानीं सन्ति। किन्तु अन्तेवासिनां शोभनाशाय मठा अवश्यकर्त्तव्याः। धनं विना ते कथं भविष्यन्ति ....अतोऽत्र बहु विविच्य मया निश्चितमेतत् त्वं गृहे तिष्ठ अहं श्वो ग्रामान्तरं गन्तास्मि बहवो धनिनः सन्ति दातारः सन्ति भूरिशः, etc.

40B, इति श्रीसंस्कृतमालायां राजदर्शनं नाम द्वितीया प्रक्रिया॥

75A, इति संस्कृतमालायाः पुरावृत्तकथनं नाम तृतीया प्रक्रिया; 88A, ० बहुविद्यार्थिसमागमनं नाम चतुर्थी प्रक्रिया (last colophon) इति संस्कृत-मालायाः पंचमी प्रक्रिया संपूर्णा।

Post Colophon:—

विक्रमार्कोदिते शाके १९२५ भूतदृङ्नवभू-मिते।
प्रीत्यै भूयात् समाप्तेयं रमाकान्ताय विष्णवे॥
आग्रहायणिके मासि सप्तम्यामसिते तिथौ।
कृष्णेन लिखिता चेयं भूयादानन्ददा सदा॥

4616.

8507. **संस्कृतमञ्जरी।** *Saṃskṛta-mañjarī.*

By Ananta.

Substance, country-made paper. 11 × 5 inches. Folia, 7. Lines, 8 on a page. Extent in ślokas, 168. Character, modern Nāgara. Appearance, fresh. Complete.

A Sanskrit primer.

Colophon :—

इति श्रीसंस्कृतमञ्जरी संपूर्णा ।

Beginning :—

श्रीगणेशाय नमः । श्रीगुरुभ्यो नमः । कुत्रत्या भवन्तः । कस्मादागताः । कां दिशमलंकर्त्तुमीहते । कुत आगताः । कर्णाट-देशादागताः, etc., etc.

End :—

संस्कृतमञ्जरी ख्याता ह्यनन्तेन विपश्चिता ।
बालबुद्धिप्रबोधाय प्रोत्तरेण समन्विता ॥

4617.

1678. *The Same.*

By Raghu-nātha.

Substance, country-made paper. 10 × 4½ inches. Folia, 5. Lines, 10 on a page. Extent in ślokas, 112. Character, Nāgara. Appearance, fresh. Complete.

Mañgalācaraṇa :—

इन्दिरानन्दसंदोहकंदमिन्दीवरेक्षणम् ।
वन्देऽरविन्दजनिना वन्दितं नन्दनन्दनम् ॥

Object of the work :—

मंजरी संस्कृतस्यैषा विचित्ररचनान्विता ।
बालानां सुखबोधाय रघुनाथेन रच्यते ॥

The work begins thus :—

मया स्नानार्थं गम्यते गंतव्यं गमनीयं गतं गत्वा स्थितं गतं स्थितं वर्त्तमाने भविष्यति च त्रिकालप्रयोगे ... ...

It ends :—

अत्र संक्षेपतो ख्क्ता अन्यदृष्टो विशेषतः ।
एवमेव प्रयोक्तव्यं नाम संस्कृतबोधन इति ॥

Colophon :—

इति श्रीरघुनाथविरचिते संस्कृतमंजरि समाप्तः ।

After this colophon in leaf 5A there are 16 lines which contain the Pūjā and Kavaca of the planet Maṅgala.

This is a short treatise of hints on grammatical study by Ragbu-nātha.

4618.

9366. **अपशब्दखण्डनम् ।** *Apa-sabda-khaṇḍanaṃ.*

By Bhaṭṭa Dhaneṣvara.

Substance, country-made paper. 9½ × 4 inches. Folia, 35. Lines, 8 on a page. Extent in ślokas, 560. Character, Nāgara. Date, Saṃvat 1680. Appearance, tolerable. Complete.

It begins thus :—

ॐ नमः श्रीसकलवर्णोत्पत्तिनिदानाय कृष्णाय नमः ।
येनाक्षरसमाम्नायमधिगम्य महेश्वरात्
कृत्स्नं व्याकरणं प्रोक्तं तस्मै पाणिनये नमः ॥ १ ॥
अज्ञानतिमिरान्धस्य ज्ञानाञ्जनशलाकया
चक्षुरुन्मीलितं येन तस्मै श्रीगुरवे नमः ॥ २ ॥
सूत्र सप्तशतीं यस्मै ददौ साक्षात् सरस्वती
अनुभूतिस्वरूपाय तस्मै श्रीगुरवे नमः ॥ ३ ॥
यद्दत्तज्ञानदीपेन मार्ज्जितं तम आन्तरं
मया तस्मै कृपार्द्राय नमः सद्गुरुविष्णवे ॥ ४ ॥
इन्द्रश्चन्द्रः काशकृत्स्नः पिशलिः शाकटायनः
पाणिन्यमरजैनेन्द्राः जयन्त्यष्टादिशाब्दिकाः ॥ ५ ॥
मन्दा अपि हि विद्वांसो यत्कृपापा(र)ङ्गलालिताः
गद्यपद्यमयीसिद्धिस्तस्मै वाचे नमोऽस्तु मे ॥ ६ ॥
येन शब्दमहाम्भोधौ कृतो व्याकरणप्लवः
शब्दरत्नार्थिना लोके तस्मै पाणिनये नमः ॥ ७ ॥

End :—

कथं शब्दस्तावत् सङ्केतसहाय एव अवबोधको भवति सङ्केत-ग्रहाभावादवाचकत्वं नत्वपशब्दत्वात् यदाङ्करभियुक्ताः ।

साक्षात् सङ्केतितं योऽर्थमभिधत्ते स वाचकः
स मुख्यो यस्तत्रमुख्यो व्या + + ऽस्याभिधोच्यते ।

यथाहि लोके गवादयो वाचकाः न गव्यादयः। गवादिषु सङ्केतितत्वात् गव्यादिषु तथाभावात् ।

शब्दत्वं वाचकत्वं क्वापि नास्ति ये यान् प्रति सङ्केतितास्ते तान् प्रति वाचका एव । तथाचोक्तं भट्टपादैः ।

चौर इति भक्ताभिधानं दाक्षिणात्यानां गुर्ज्जराणां तस्कराभिधानं। एकएव चोरशब्दो दाक्षिणात्येषु भक्ते सङ्केतितः। गुर्ज्जरेषु चौरे। तथापि तैरनुव्याख्यानं कृतं। सत्यं। चोर एवायं यतः क्षुधं चोरयति। दाक्षिणात्यास्तु अपत्यं पाप-मित्याहुः। सत्यं पापमेवेदं ममताविधायित्वात् इत्येवं बहुविधत्वात् सङ्केतनस्य। ये यत्र सङ्केतितास्ते तत्र वाचका एव एतदेवाभिप्रेत्य भट्टपादैरुक्तम् ।

यावतो यादृशो ये च यदर्थप्रतिपादने
वर्णाः प्रज्ञातसामर्थ्यास्ते तथैवावबोधकाः ॥ ३ ॥
तस्मादयमपि पक्षः सैकतसेतुत्वान्नावशिष्यते ।
तस्मादपशब्देत्यस्यार्थं न निश्चिनुमः ॥ ४ ॥

तस्माद् वेदाङ्गत्वात् वेदविहित-कर्म्मानुष्ठानद्वारा धर्म्मार्थमध्येतव्यं व्याकरण-मिति सिद्धं नापशब्दज्ञानायेति ।

Colophon :—

इति भट्टधनेश्वरोक्तमपशब्दखण्डनं ।

Post Colophon :—

श्रीरामकृष्णाभ्यां नमः ।

संवत् षोडश अशीतितमे हायने मधुमासे सिते पक्षे हेलिवासरे भूत-संज्ञार्कघस्रे राजनगरस्थितस्य भट्टमाधवस्य व्याकरणविपिनकण्ठीरवस्य ग्रन्थः नानजीलाला लिखितः ।

करकृतमपराधं क्षन्तुमर्हन्ति सन्तः ॥

श्रीरस्तु ॥ शुभं भवतु ॥

It is a curious work, according to which there is no such thing as ungrammatical language; and if there is any use for grammar it is only for religious purposes, grammar being one of the Vedāṅgas and helping one to understand the Vaidika rules for the performance of sacrifices.

4619.

9507. **व्याकरणखण्डनम् ।** *Vyākaraṇa-khaṇḍanam.*

Substance, country-made paper. 9½ × 4½ inches. Folia, 3. Lines, 10 on a page. Extent in ślokas, 50. Character, Nāgara. Appearance, tolerable. Complete.

Colophon:—

इति श्रीमहोपाध्याय-कुरुल्यन्वयचन्द्र-श्रीवाचस्पतिभट्टाचार्य्य-विरचितो व्याकरणखण्डनं समाप्तम् ।

It begins thus:—

ॐ श्रीगणेशाय नमः ।

ॐ रामचन्द्रपदद्वन्द्वं नत्वा व्याकृतिखण्डनं ।
कुरुल्यन्वयचन्द्रेण महाचार्य्येण तन्यते ॥

किमिदं व्याकरणत्वं साधुशब्दानुशासकत्वं साधुशब्दानुशासकत्व-मित्यत्रानुशासनं नाम प्रकृतिप्रत्ययकल्पनं । इत्यादि ।

4620.

9465. **पुण्यग्रामसभाफक्किकोत्तरम् ।**

Puṇyagrāma-sabhā-phakkikottaram.

By Harila Śarmā.

Substance, country-made paper. 10 × 4 inches. Folia, 9. Lines, 7 on a page. Extent in ślokas, 119. Character, Nāgara. Appearance, fresh.

It contains an answer to a grammatical question raised in an assembly of Paṇḍitas, held at Puṇyagrāma or Poona.

See for another copy Catal. No. 4300 where it is called Pūrva-pakṣāvalī.

4621.

1920. श्राद्धविभक्तिः । *Śrāddha-vibhaktiḥ.*

Substance, country-made paper. 9½×4 inches. Folia, 4. Lines, 10 on a page. Extent in ślokas, 60. Character, Nāgara of the eighteenth century.

Beginning:—

श्रीगणेशाय नमः ।

ॐम् । अथ श्राद्धविभक्तिरभिधीयते ।

अर्घ्यथ्यासनयोः षष्ठी द्वितीयावाहने तथा ।

अन्नदाने चतुर्थी स्याच्छेषं संबोधनं स्मृतं ॥

For the manuscript and the work see L. 4262.

4621A.

11161.

It contains sixteen stray leaves marks 2–5, 9, 10, 18, 19, 20, 21, 22, 27, 33, 34, 35, and 44 of some grammar.

Quotes भाष्य in 3, 19, 20 and कैयट in 18 and 20 leaves.

4622.

496. पारसीकप्रकाशः । *Pārasīka-prakāśaḥ.*

By Vihāri Kṛṣṇa Dāsa.

For this MS. see L. 1321. The last leaf is wanting, of which facsimile is to be found facing the notice in L. Vol. III, p. 329. It seems not to have been replaced after taking the facsimile.

The work was written under the order of the Emperor Akbar whom Viharī compares to Brahmā. To humour Akbar the author begins with an obeisance to the Sun God, the object of worship in Akbar's Ilāhī religion.

4622A.

8287. *The Same.*

Being a Persian grammar in Sanskrit, compiled after the manner of Sanskrit grammar (Mugdha-bodha) under orders of Akbar.

By Vihārī Kṛṣṇa Dāsa.

Substance, country-made paper. 10 × 5 inches. Folia, 24. Lines, 11 on a page. Extent in ślokas, 900. Character, Nāgara. Date, Saṃvat 1792. Appearance, discoloured and old. Complete.

Last Colophon :—

इति श्रीमन्महीमहेन्द्रश्रीमदकवरसाहकारिते विहारीश्रीकृष्ण-दासविरचिते पारसीप्रकाशे कृत्प्रकरणं समाप्तम् ।

Post Colophon :—

शुभमस्तु । कल्याणमस्तु । सम्पूर्णोऽयं ग्रन्थः संवत् १७९२ मृग-शिरमासे शुक्लद्वितीयायां लक्ष्मीनगर पारसीप्रकाश पुस्तकमात्मार्थं परार्थं चेति शिवं ।

In a much later hand :—

प॰ कर्म्मकाण्डिवालमुकुन्दस्येदम् ।

Beginning :—

ॐ स्वस्ति श्रीगणेशाय ।

अथ पारसीकशब्दव्याकरणं निरूप्यते । नात्र संज्ञाशास्त्रः । क्वचिदपेक्षया संस्कृतसंज्ञयैव कार्य्यसिद्धेर्वक्ष्यमाणत्वात् न सन्धिकार्य्यं पारसीकभाषायां च पारसीकभाषायां संस्कृतोक्तं सन्धिकार्य्यं न भवति चकारात् क्वचित् कार्य्यवशतो भवत्यपि अर्थात् प्रकृत्या तिष्ठतीति प्रकृतिसन्धिरेवात्र वलवान् अतएव पदार्थाभिव्यक्तये न स्वरसन्धिव्यञ्जनसन्धी आद्रियेते नचात्र विसर्गसन्धिः विसर्गाभावात् ।

Other colophons :—

6A, इतिमन्महीमहेन्द्रश्रीमदकवरसाहकारिते विहारीकृष्णदासविरचिते पारसीप्रकाशे शब्दप्रकरणं ।

अथाव्ययाः ।

6B, ० अव्ययप्रकरणं—पारसीकभाषायां स्त्रीप्रत्यया न दृश्यन्ते—अथ कारकप्रकरणं निरूप्यते ।

7B, ० कारकप्रकरणं—अथ समासप्रकरणं निरूप्यते ।

8B, ० समासप्रकरणं—अथ तद्धितप्रकरणं निरूप्यते ।

9B, ० तद्धितप्रकरणं समाप्तं—अथ आख्यातप्रक्रिया निरूप्यते ।

22B, ० विहारीकृष्णदासमिश्रकृते पारसीप्रकाशे आख्यातप्रकरणं समाप्तं । —अथ कृत्प्रकरणं निरूप्यते ।

The colophon of the last chapter on Kṛt has been quoted first of all.

End :—

धातो(ता)र्द्विप्रत्ययो भवति कर्म्मण्युपपदे सति ग्रह उपादाने । ग्रहो गीरद् । आलमरामे गीरद् आलमगीर इति टेर्लोपो वक्तव्यः ... ... शब्दाव्ययकारके समासतद्धिताख्यात-कृत्सु यथाकामं कल्पनीयाः ।

4622B.

9005. **पारसीकप्रकाशः ।** *Pārasīka-prakāśaḥ.*

By Vedāṅga Rāya.

Substance, country paper. 8 × 3 inches. Folia, 10 of which leaf 2 missing. Lines, 12 on a page. Extent in ślokas, 250. Character, Nāgara. Old. Incomplete.

Incomplete. Eight leaves only.

A well-known work.

4622C.

8328. **पारसीप्रकाशः ।** *Pārasī-prakāśaḥ.*

With a commentary.

By Vedāṅga Rāya.

Substance, country-made paper. $11\frac{1}{2} \times 6\frac{3}{4}$ inches. Folia, 11. Lines, 15 on a page. Extent in ślokas, 300. Character, Nāgara of the seventeenth century. Appearance, old and discoloured. Complete.

Colophon :—

इति पारसीकप्रकाशः ।

The text is well known. It is something like a dictionary of Astronomical and Astrological terms in Persian and Sanskrit.

The commentary begins :—

श्रीगणेशाय नमः ॥

नमस्कृत्य गणेशानं महेशानं महेश्वरीं ।
पारसीकप्रकाशस्य स्वयं ब्रूते सुपञ्जिकां ॥

4622D.

8230. *The Same.*

By Vedāṅga Rāya.

Substance, country-made paper. 7 × 3½ inches. Folia, 26. Lines, 8 on a page. Extent in ślokas, 400. Character, modern Nāgara. Appearance, fresh. Complete.

Colophon :—

ज्योतिर्विदुपकारी च पारसीसुप्रकाशकः ।
संक्षेपतः समाप्तोयं पारसीग्रन्थनामतः ॥
इति श्रीवेदाङ्गरायविरचितः पारसीप्रकाशः समाप्तः ।

Post Colophon :—

चाकको तकदीरके हरगिज न हि होना रकताकयामत्
सोजने तदीर अगेर सीतारहै इस् क्रमे निस्खत्है क्या मुल् वुल
कों परवालेकेसाथ वोस्लमें मरजा इवक् हिज्मे जीती रहे ।

Sanskrit synonyms of Persian astronomical and astrological terms.

4622E.

8229. **पारसीप्रकाशविनोदः ।** *Pārasī-prakāśa-vinodaḥ.*

By Braja-bhūṣaṇa.

Substance, country-made paper. 12 × 4½ inches. Folia, 14. Lines, 13 on a page. Extent in ślokas, 500. Character, Nāgara. Date, Saṃvat 1880. Appearance, fresh. Complete.

The work appears to be almost the same as Pārasī-prākāša by Vedāñga Rāya, composed in 1643 A.D. (see L. 162 and I.O. Lib. No. 2114 and 2897) with more elaborate mathematical calculations.

The text agrees up to the šloka :—

तत्र नक्षत्रे जनूर्वी स्यात् नक्षत्रे समालिकोत्तरे ।
दक्षिणोत्तरवृत्तस्य योगः स्यात् क्षितिजेन च ॥

After this Vedāṅga Rāya's work has much, while this has only the following :—

खतनिष्पन्नानुहारः स्यात् तदवृत्तेह्यमहता ।
वस्य सुतेन पुतोत्र आफताव कुरुते गतदलीलं ।
गीतहास्यवनितादिविनोदं सर्व्वदा सुशनेषु सलीलं ।
अन्यत्सर्व्वं हिन्दु(ई)शास्त्रतोपि ज्ञेयं सुज्ञैः सर्व्वदा सर्व्वकार्य्यें ॥
यत् संक्षेपं तत् सारमेतत् कृतञ्च
तद्वै वृद्धिः प्राप्नुयाल्लोकधात्रा ॥ २ ॥
पारसीविनोदनाम्नामयं ग्रन्थः कृतः शुभः ।
मुदं ददातु सर्व्वेषां वितर्कों मास्तु कस्यचित् ॥ ३ ॥
विष्णोः(स्तु) सुतः श्रीरघुनाथसूनुना
सुमेधसासौ व्रजभूषणेन ।
रसेन्दुशैलेन्द्र १८१६ मिते च फाल्गुने ।
समाप्तमत्र मविव्वाव्वमद्द भृगौ च ॥ ४ ॥

Colophon :—

इति श्रीमद्व्रजभूषणकृतपारसीप्रकाशविनोदनामा ग्रन्थः समाप्तः ॥

Post Colophon :—

संवत् १८८० आ० शु० ८ मं० शुभम् ।

It begins with the introductory šlokas of Vedāñga.

4623.

4788. प्राकृतप्रकाशः । *Prākṛta-prakāśaḥ.*

By Vararuci.

Substance, palm-leaf. 11 × 2¼ inches. Folia, 5. Lines, 7 on a page. Extent in ślokas, 100. Character, Newari of the seventeenth century. Appearance, old, discoloured. In some places the writing has faded away.

Only sūttras. The work is complete in 12 chapters but this MS. has the first 8 chapters only.

Beginning :—

ॐ नमो वागीश्वराय ।

आदेरतः । आसमृद्धादिषु वा । इत्यादि ।

4624.

7765. प्राकृतप्रकाशवृत्तिः । *Prākṛta-prakāśa-vṛttiḥ.*

By Bhāmah.

Substance, country-made paper. 7½ × 4½ inches. Folia, 16–48. Lines, 10 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete both ends.

The well-known grammar of the Prākṛta dialects. Edited by Prof. Cowell (1854).

4625.

9573. *The Same.*

Substance, country-made paper. 13 × 4½ inches. Folia, 4. Lines, 10 on a page. Extent in ślokas, 90. Character, Nāgara. Appearance, tolerable.

This is a fragment of the Vṛtti-commentary on Vararuci's Prākṛta-prakāśa, entitled प्राकृतचन्द्रिका or प्राकृत-मनोरमा।

See Oxf. 178B, 179; I.O. Catal. 939.

4626.

4777. प्राकृतसञ्जीवनी। *Prākṛta-sañjivanī.*

(*A commentary on Prākṛta-prakāśa.*)

By Vasantarāja.

Substance, palm-leaf. 11 × 2¼ inches. Folia, 103, of which the following leaves are missing: 4, 8, 11, 14, 20, 21, 23, 30–96. Lines, 8 on a page. Extent in ślokas, 3,300. Character, Newari of the seventeenth century. Appearance, soiled and worm-eaten.

Beginning :—

ॐ नमः सर्व्वज्ञाय।

हृत्पद्मसद्मोदरवर्त्तिरूपं
ध्यातं सुधास्यन्दि सदैव यस्याः।
प्रकल्प्यते वाङ्मयतत्त्वसिद्धै
देवीं नमस्यामि सरस्वतीं तां॥

मन्थच्तो + + + + + गड्डोपमः
सम्मूर्च्छद्घनघोरघोषघटनाव्यामूर्च्छिताशा(सो)गजः।
विद्युत्कज्वलपुञ्जमेचकरुचौ कृष्णस्य पाणौ स्थितो
युष्माकं शरदभ्रखण्ड इव खे स्ता + + + +॥

+ + + व राजार्ग(ग)त दोषः प्रशमितान्यतेजस्वी।
सूर्य्य इव सत्यवत्याः समजनि सूनुर्विजयराजः॥

पूर्णकलोप्यकलङ्को जातो वसुधातलेऽ + + +
+ + + + जीवी वसन्तराजोऽनुजस्तस्य॥

सुव्यक्तरूपसिद्धिं सोऽनतिसंक्षेपविस्तरामकरोत्।
वररुचिसूत्रेष्वेतां प्राकृतसञ्जीवनीं वृत्तिं॥

+ + + + क्त विधिस्तत स्तु संकीर्णाः।
सुप् तिङ् धातुनिपातजविधयोऽष्टाविह परिच्छेदाः॥

अथात्मेऽज् (?) विधिः प्रथमः परिच्छेदः आरभ्यते। + + + +
इत ऊर्द्धं यदनुक्रमिष्यामः। आदेरादिभूतस्य अतः अकारस्य तद्भवतीत्यधिकृतं वेदितव्यं। इत्यादि।

Colophon :—

इति वसन्तराजरचितायां प्राकृतसञ्जीवन्यां वृत्तौ निपातविधिरष्टमः परिच्छेदः समाप्तः॥

This is a commentary on Vararuci's Prakṛta-prakāsa, by Vasanta-rāja the son of Vijaya-rāja. It is in 8 chapters and treats of Mahārasṭrī only.

4627.

343A. **औदार्य्यचिन्तामणिः।** *Audāryya-cintā-maṇiḥ.*

Being a Prākṛta grammar, by Śruta Sāgara, a Jaina author, disciple of Vidyānandī.

Substance, country-made paper. 10×6 inches. Folia, 177. Lines, 7 on a page. Extent in ślokas, 2,300. Character, Nāgara. Appearance, fresh.

Beginning :—

ॐ नमः सिद्धेभ्यः॥

अथ प्रणम्य सर्व्वज्ञं विद्यानन्दास्पदप्रदं।
पूज्यपादं प्रवक्ष्यामि प्राकृतव्याकृतं सतां॥ १॥

तदार्षं च बहुलं॥ तत् प्राकृतमृषिप्रणीतं मार्षमनार्षञ्च बहुलमित्यधिकृतं वेदितव्यं तच्च ऋ ॠ ऌ ॡ ऐ औङ् ञ ष प्लुतविसर्गाः स्वरव्यञ्जनद्विवचनचतुर्थीबहुवचनानि च न स्युः।

The work is based on Akalaṃka-deva's work.

176B (concluding verse) :—

समंतभद्रैरपि पूज्यपादैः कलंकमुक्तैरकलंकदेवैः।
यदुक्तमप्राकृतमर्थसारं तत्प्राकृतं च श्रुतसागरेण॥

It consists of five chapters.

Colophons :—

45A, इत्युभयभाषाकविचक्रवर्त्ति-व्याकरणकमलमार्त्तंडतार्किक-बुधशिरोमणिपरमागमप्रवीणसूरि—श्रीदेवेन्द्रकीर्त्तिप्रशिष्य-मुमुक्षुश्रीविद्यानंदिप्रियशिष्य—. श्रीमूलसंघपरमात्मविदुष(?)सूरिश्रीश्रुतसागरविरचिते श्रीदार्यचिंतारत्ननाम्नि स्वोपज्ञवृत्तिनि प्राकृतव्याकरणे वर्णादेशनिरूपणो नाम प्रथमोऽध्यायः समाप्तः; 94B, ० संयुक्ताव्ययनिरूपणो नाम द्वितीयोऽध्यायः; 132B, ० स्यादिसमुच्चयनिरूपणो नाम तृतीयोऽध्यायः समाप्तः; 149A, ० त्यादिविभक्त्युद्भावनो नाम-चतुर्थोऽध्याय समाप्तः; (last colophon), ० धात्वादेशानुशासनो नाम पंचमोऽध्याय समाप्तः ॥

343B.

Substance, etc., the same as above. – Folia, 53. Incomplete at the end and leaving lacunae in foll. 49, 51 with note on leaf 49 अत्र इत एकं पृष्ठं गतं, on 51 अत्र एकं पत्रं गतं. Scribe's note on the last leaf: अग्रे ग्रंथो नास्ति।

Another work by Sruta Sāgara.

The mañgalācaraṇa and the object of the work :—

नत्वा नाभिनरेन्द्रचन्द्रतनुजं श्रीनन्दिसत्केतनं।
तत्पुत्रं भरतं च बाहुबलिनं देवेन्द्रवृन्दस्तुतं ॥
ब्राह्मीमत्र च सुन्दरीं दरहरीं संचित्य हृत्पंकजे
विद्यानन्दिगुरून् प्रणम्य शिरसा भाषास्वतत्त्वो ब्रुवे। (?)

8A, इति सौरसेनीप्रकरणं समाप्तम्।

15A, इति मागधीभाषाप्रकरणं सप्तदशभिः सूत्रैः समाप्तं। सप्तदशे सूत्रे चिविंशतिसूत्राणि सौरसेनीभाषायाः सूचकानि ज्ञातव्यानि। इति मागधीभाषा सप्तचत्वारिंशत् सूत्रैः समाप्तेति सिद्धं।

पिशाचचक्रसंपूज्यपादपद्मजिनेश्वरं।
संप्रणम्य ब्रुवे भाषां पैशाची[ ] सत्चमत्कृतिं ॥

21A, इति सूरिश्रीश्रुतसागरविरचिता पैशाचीभाषा समाप्ता ॥

सिद्धं यथा निजस्थानादपभ्रंशं जिनं तथा।
विद्यानंदानथानम्य ब्रुवे प+भमंजसा ॥ १ ॥

It ends abruptly in the 124th sūttra.

The four prākṛts here an Sauraseni, Magadhī, Paiśaci and Apabhraṃśa.

4628.

4090. **प्राकृतसर्व्वस्वम् ।** *Prākṛta-sarvasvaṃ.*

By Mārkaṇḍeya Kavīndra.

With a commentary.

Substance, palm-leaf. 19×1 inches. Folia, 21. Lines, 4 to 6 on a page. Extent in ślokas, 400. Character, Uḍiya of the early eighteenth century. Appearance, oldish. Complete. Written with style.

Aphorisms relating to the Mahārāṣṭrī Prākṛta, in eight pādas. The accompanying commentary is anonymous.

Beginning :—

श्रीकृष्णाय नमः ।

महाराष्ट्रीभाषासूत्राणि लिख्यन्ते ।

सिद्धं पाणिन्यादेः । १ । आदेरतः । २ । आन्नवा समृद्धादौ । ३ ।

स्वप्ने सत्यकाङ्गारमृदङ्गव्यजनवेतसेष्वित् स्यात् ॥ ४ ॥

The commentary begins :—

पाणिन्यादिमतसिद्धं धातुनामलिङ्गकारकविभक्तिवचनकृत्तद्धित-समासादिकं सर्व्वमङ्गीक्रियते ।

The text ends :—

वालव्युत्पत्तिदिङ्मात्रं दर्शितं यत्नतो मया ।

विज्ञातव्यन्तु विद्वद्भिः शेषं शिष्टप्रयोगतः ॥

Colophon :—

इति श्रीमार्कण्डेयकवीन्द्रकृतौ प्राकृतसर्व्वस्वे भाषाविवेचने महाराष्ट्र्यनुशासनमष्टमः पादः । समाप्तानि महाराष्ट्रीसूत्राणि ।

The leaves are also marked on the left hand side from 100 to 120. Evidently these form only a part of a large MS. which contained aphorisms relating to other Prākṛta languages.

This work has been published in full. It contains sūttras for all prākṛt dialects. The present codex contains the grammar of the Mahārāṣṭrī only.

4628A.

7156.

Substance, country-made paper, 10½ × 5 inches. Folia, 3. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh.

A mere fragment of Prākṛta portion of Hema-candra's grammar.

Beginning :—

अर्हं। अथ प्राकृतम्। अथ शब्द आनन्तार्य्यार्थोऽधिकारार्थश्च प्रकृतिः संस्कृतं तत्र भवं तत आगतं वा प्राकृतं संस्कृतानंतरं च प्राकृतमधिक्रियते। संस्कृतानन्तरं च प्राकृतस्यानुशासनं सिद्धसाध्यमानभेदसंस्कृतयोनेरेव तस्य लक्षणं न देश्यस्येति ज्ञापनार्थम्, etc., etc.

4629.

1401. लिङ्गवृत्तिः । *Liñga-vṛttiḥ.*

By Vara-ruci.

Substance, country-made paper. 7½×4 inches. Folia, 31. Lines, 9 on a page. Extent in ślokas, 400. Character, Nāgara. Date, Saṃvat 1723. Appearance, old. Remarkably correct. Complete.

Leaves 2 and 3 seem to be restorations from a manuscript of the vṛtti alone. Leaf 3B is not wholly written.

The work contains a number of sūttras with their vṛtti commentary. The whole is attributed to Vara-ruci, but the sūttras seem to be older.

Rājendralāla notices a manuscript of the work in L. 1993, which is wanting in the introductory verse which runs thus :—

लिङ्गं जिज्ञासुनाचार्य्यः पृष्ठः शिष्येण केनचित् ।

इदं वररुचिस्तस्मै प्रोवाच हितकाम्यया ॥

1. यावान् कश्चित् त्रान्तः शब्दस्तु नपुंसके वेदितव्यः ।

4B. अभ्रादृतेऽम्बुदाख्याद्धिकेशनखदन्तसंज्ञाश्च । ...अम्बुदाख्याः शब्दाः पुंसि ।

7B. पुंसि निशीथो ज्योत्स्ना दया शलका स्त्रियां नित्यं ।

10B. नपुंसके श्वभ्रहट्टारण्यक्षरणानि ।

18A. आलिमुक्ताजिदर्विसिकतास्त्रियामुदिता ।

Post Colophon Statement :—

संवत्सरविक्रमार्कसमयातीत १७२३ वैशाख वदी ७ आदित्यवासरे नुरपुरे स्थित्वा चतुर्भुजोपाध्यायः संलिलेख ॥ शुभमस्तु ॥ श्रीरस्तु ॥ लेखकपाठकयोः शुभं भूयात् ॥

4630.

4831. लिङ्गवार्त्तिकम् । *Liṅga-vārttikam.*

By Jaya Siṃha the son of Miśra Graheśvara.

Substance, palm-leaf. $12\frac{1}{4} \times 1\frac{1}{2}$ inches. Folia, 13. Lines, 4 on a page. Extent in ślokas, 150. Character, Maithila. Date La. Saṃvat 228. Appearance, old and soiled. Complete.

Beginning:—

ॐ नमो भगवत्यै ।

साधर्म्यं यत्र सर्व्वेषां वैधर्म्यञ्चापि सर्व्वतः ।
पारे वाङ्मनसं विष्णुं तं कथञ्चिदुपास्महे ॥
यस्माच्छ्रेयसि मुख्यं प्रवृत्तिरहिते पुनः । ?
समूलन्तत् तमो हन्तुं क्रियादभ्युदयं हरिः ॥
सामान्यतस्ततो द्वित्वज्ञापनाय विशेषतः ।
शिशूनां सुखबोधाय शब्दलिङ्गं प्रकाश्यते ॥
द्विधा व्यवस्थितः शब्दो जातेर्व्यक्तेश्च वाचकः ।
तत्रान्यो वाच्यलिङ्गेन समलिङ्गोवगम्यतां ॥
+ + + वाच्यित शब्दे तथान्यत्रापि वा क्वचित् ।
विशेषकथनाज्ज्ञेया वाच्यं लिङ्गान्यलिङ्गता ॥
वाच्ये यस्य तु पुंस्त्वादि प्रसिद्धं नैव विद्यते ।
तत्रापि वक्ष्यमाणेन प्रकारेण तदुच्यतां ॥
जातिवाची तु यः शब्दः तस्य लिङ्गमथोच्यते ।
तच्छृणवन्तु प्रयत्नेन जनास्तत्त्वबुभुत्सवः ॥
द्यौ दिवौ द्वे स्त्रियौ त्वक्का।खं खः क्लीवं त्रिपिष्टपं ।
द्वन्द्वाभिधायकं नाम पुंलिङ्गमवधार्य्यताम् ॥ इत्यादि ॥

End:—

उक्तेष्वेव विरोधेन जागर्त्ति संशयो यदि ।
विशेषोक्तेस्तदा कार्य्या व्यवस्था सत्प्रयोगतः ॥
न्यायसिद्धान्तरत्नार्थे पुरा दुर्नयवारणम् ।
अकारि येन सर्व्वस्य कुहेतु भयदायकम् ॥

तेन श्रीजयसिंहेन मिश्रग्रहेश्वरसूनुना ।
शब्दलिङ्गप्रकाशाय निर्म्मितं लिङ्गवार्त्तिकम् ॥

Colophon —

इति श्रीजयसिंहकृतं लिङ्गवार्त्तिकं समाप्तमिति ।

Post Colophon :—

वीरसिंहे नृपे राज्यं शासत्यतुलविक्रमे ।
अष्टाविंशतिना युक्ते नेत्रसंख्ये शते हुतं ॥
+ + + श्रावणे मासि सौम्ये चैवाष्टमी दिने ।
सोमवारेऽसिते पक्षे लिलेख पुस्तमुत्तमम् ॥
लिङ्गवार्त्तिकनामानं सत्पत्रं शस्तकज्जलं ।
सुवर्णैश्चैव संयुक्तं श्रीमान् पशुपतिर्मुदा ॥
ॐ नमो राधाधरायाद्य चक्रिणेऽमिततेजसे ।
शर्म्मनर्म्मप्रदायैव मोक्षदाय च विष्णवे ॥

श्रीरस्तु शुभं + + सर्व्वकाः ।

The MS. was copied in L. Saṃvat 228=A.D. 1343 in the reign of Vīra Siṃha.

4631.

5110. नामलिङ्गम् । *Nāma-liṅgaṃ.*

Substance, palm-leaf. 13×2 inches. Folia, 13. Lines, 5 on a page. Character, Maithila. Appearance, old and discoloured.

The maṅgalācaraṇa and the object.

Beginning :—

विनायकाय नमः ।

विनायकं नमस्कृत्य ध्वस्तविघ्नविनायकम् ।
विनायकं यो देवानां विनिन्ये परिणायकम् ॥
तदेवं वररुचि-व्याडि-भागुर्य्यादिप्रबन्धतः ।
प्रयुक्तं नामलिङ्गं यथास्मृत्यभिदध्महे ॥

4B, इति स्वर्गवर्गः; 5B, इतिः पातालवर्गः; 6A, इति नामलिङ्गे भूमिवर्गः; 6B, इति शैलवर्गः; 7B, इति वनादिवर्गः; 8B, इति सिंहवर्गः;

9B, इति मनुष्यवर्गः; 10B, इति ब्रह्मवर्गः; 11B, इति क्षत्रियवर्गः; 12B, इति वैश्यवर्गः; 13A, इति शूद्रवर्गः; 13B, इति विशेष्यवर्गः ।

The manuscript comes abruptly to an end.

The buffer-leaf at the end gives the following date in a later hand :—

लसं ३७३ वदि १३ रवौ मङ्गलद + कटके सुप्रतिष्ठ + + + + मणिकण्ठमहाशया, etc., etc.

4632.

7730. अमरकोषः । *Amarakoṣaḥ.*

A.

Substance, country-made paper. 11 × 5 inches. Folia, 49. Lines, 17 on a page. Character, Jaina Nāgara. Date, Samvat 1839. Appearance, fresh. Complete.

Colophon :—

इत्यमरसिंहकृतौ नामलिङ्गानुशासने सामान्यकाण्डस्तृतीयः । सांग एव समर्थितः ॥

Post Colophon :—

संवत् १८३९ वर्षे मिति चैत्र शुक्ल चतुर्थ्यां तिथौ ४ महर्षिणा नंदचन्द्रेण लिपीकृतोयममरकोषः सुविनयनिरतपरमानन्दपठन-हेतवे । श्रेयः श्रेणयः समुल्लसंतु ॥ लिखितोयं श्रीमन्नागपुरवरे । श्रीरस्तुतरां ॥ महाराजाधिराज-महाराजाजी-श्रीश्रीविजय-सिंघजी विजयराज्ये चिरंजीवी ।

B.

Substance, country-made paper, white and yellow. 11 × 4¾ inches. Folia, 99, of which the first five are missing. Lines, 8 on a page. Character, modern Nāgara. Appearance, fresh.

To the end of the Bhūmi-kāṇḍa (from the synonyms of Sanatkumāra).

Colophon:—

इति अमरसिंहकृतौ नामलिंगानुशासने द्वितीयो भूमिकांडोय सांग एव समर्थितः ॥ २ ॥

C.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{3}{4}$ inches. Folia, 11. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh. A fragment.

Colophon:—

इति ॰ स्वरादिकाण्डः प्रथमः सांग एव समर्थितः ।

D.

Substance, country-made paper. $10\frac{1}{4} \times 5$ inches. Folia, 25. Lines, 11 on a page. Character, Jaina Nāgara. Date, Saṃvat 1898. Appearance, fresh.

The last section only.

Colophon:—

इति लिंगादिसंग्रहः । इत्यमरः संपूर्णः ।

Post Colophon:—

संवत् १८९८ मिति ज्येष्ठ सुदि ।

E.

Substance, country-made paper. $10\frac{1}{4} \times 5$ inches. Folia, 12–37. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh.

From the beginning of Bhūmi-varga to the end of Sūdra-varga.

F.

Substance, country-made paper. 10×5 inches. Folia, 1–34. Lines, 12 on a page. Character, Nāgara. Date, Saṃvat 1899. Appearance, fresh.

From the beginning of Bhumī-varga to the end of the (Sūdra-varga) the second kāṇda.

Colophon :—

इति द्वितीयकाण्डः सम्पूर्णः ।

Post Colophon :—

संवत् १८६६ शाके १७++ प्रवर्त्तमाने मासोत्तममासे शुक्लपक्षे चैत्रमासे तिथौ पंचम्यां गुरुवारे लि० ऋ० रामनाथेन उदैपुरनगरे । लेखकवाचकयोः शुभं भूयात् ।

G.

Substance, country-made paper. 9½ × 4½ inches. Folia, 49. Lines, 9 on a page. Character, modern Jaina Nāgara. Appearance, fresh.

From the beginning to the Siṃhādi-varga.

H.

Substance, country-made paper. 9½ × 4¾ inches. Folia, 2–44. Lines, 10 on a page. Character, Jaina Nāgara of the eighteenth century. Appearance, discoloured.

From the synonyms of *agni* in Svarga-varga to those of *aṅguli* in Manuṣya-varga.

I.

Substance, country-made paper. 10½ × 5 inches. Folia, 44. Lines, 8 on a page. Character, Jaina Nāgara. Date, Saṃvat 1897. Appearance, fresh.

The last section only.

Colophon :—

इति लिंगादिसंग्रहः ॥ इत्यमरसिंहकृतौ नामलिंगानुशासने सामान्यकाण्डः तृतीयः सांग एव समर्थितः ।

Post Colophon :—

संवत् १८६७ मिति फाल्गुन शुक्ल ६ शनिवासरे काशीवनारसमध्ये आर्या श्री १०८ नंदुजी तच्छिष्यणी (the name is blurred over with ink) लिपीकृतमात्मार्थं । यादृशं, etc., etc.

J.

Substance, country-made paper. 10 × 4½ inches. Folia, 17–46. Lines, 11 on a page. Character, Jaina Nāgara of the eighteenth century. Appearance, discoloured.

The second kāṇḍa only.

K.

Substance, country-made paper. 11 × 5¼ inches. Folia, 4–58. Character, Nāgara of the eighteenth century. Appearance, discoloured.

The Svarga-varga (defective in the beginning) with a commentary in Tripāṭha form.

There are two stray leaves put at the end of the number.

4633.

7733. *The Same.*

Substance, country-made paper. 14 × 7 inches. Folia, 34. Lines, 7 on a page. Character, modern Nāgara. Date, Saṃvat 1916. Appearance, fresh. Complete. Written in a bold hand. With interlineal notes.

Last Colophon :—

समाप्तोयं अमरकोशः ।

Post Colophon :—

शुभमस्तु मंगलं लेखकपाठकयोः ॥

संवत् १९१६ । आषारसूदी नवम्यां बुधवासरे लिखितं गगारामउदासीनेन काश्यां मध्ये विश्वेश्वरस्य संनिधौ ॥ लीखितं नाथरामस्य देशवलीब्राह्मणगुज्जरगौड़ ॥ पौषस्त ॥ १० ॥ वा० ब० ॥

4634.

3822. *The Same.*

Substance, palm-leaf. 11½ × 2 inches. Folia, 102. Lines, 4 on a page. Character, Newari. Date, the 14th year of Govinda Pāla's reign, that is, 1175 A.D. Appearance, soiled. There are leaves which have lost their marks. One leaf between 14 to 27, one between 30 to 45 and the leaf marked 73 are missing. The last is marked 105.

Incomplete. To the end of Liñga-saṃgraha-varga :—

लिङ्गसंग्रहः समाप्तः ।

Post Colophon :—

परमभट्टारक इत्यादि राजावलीपूर्व्ववत् श्रीगोविन्दपालीय संवत् १४ चैत्र सुदी शुभमस्तु सर्व्वजगतामिति ।

See p. 250, J.A.S.B., 1893.

4635.

8066. *The Same.*

Seven old palm leaves of which four belong to Amarakoṣa, one to Pañca-tantra and one with one line and a half, ending abruptly with the first three letters of a line and with the date, given in a later Newāri hand : सम्वत् ४३१ कार्त्तिक शुक्लपूर्णा ।

4636.

409. *The Same.*

Substance, country-made yellow paper. 16 × 3 inches. Complete in 118 leaves, of which two leaves 88 and 117 are missing. Lines, 4, 5 on a page. Character, Bengali Appearance, fresh. With notes.

4637.

8427. *The Same.*

Substance, country-made paper. 10 × 6 inches. Folia, 6. Lines, 20 on a page. Character, modern Nāgara. Appearance, fresh.

With an index in two leaves. The leaves are marked with the letters : अ० व० ।

It appears to contain such portions of the Vanauṣadhi-varga of Amarakoṣa as are of medical importance.

4638.

8739. *The Same.*

Substance, country paper. 13½×5 inches. Folia, 93. Lines, 7 on a page. Extent in ślokas, 1,200. Character, Nāgara. Dated (Saṃvat) 19[0]4. New. Complete.

The first kāṇḍa begins in page 2 and ends in p. 20B.

The second kāṇḍa ends in p. 60B.

The third has a new pagination from 1 to 34A. The new part was copied in 19[0]4 (Saṃvat).

4639.

9165. *The Same.*

Substance, country-made paper. 13×7 inches. Folia, 147. Lines, 4, 5 on a page. Extent in ślokas, 580. Character, Nāgara. Appearance, not fresh.

From the beginning almost to the end of the Kṣatriya-varga.

4640.

5347. *The Same.*

Substance, country-made paper. 19×4 inches. Folia, 23 to 67, Lines, 5 on a page. Character, Bengali. Date, Śaka 1619. Appearance. very old.

From the Siṃhādi-varga to the end. There is only the last leaf of Vanauṣadhi-varga.

Colophon :—

इत्यमरसिंहकृतौ नामलिङ्गानुशासने सामान्यकाण्डतृतीयः साङ्ग एव समन्वितः ।

Post Colophon Statement :—

गगनचैल मनुसङ्ख्ये शाके श्रीनन्दरामसिंहस्याक्षरमिदं + + + + शकाब्दा १६१९ ।

4641.

5295. *The Same.*

Substance, country-made paper. 16 × 3¼ inches. Folia, 119. Lines, 4 on a page. Character, Bengali. Date, Śaka 1716. Appearance, fresh. Complete.

Full of marginal notes.

Colophon :—

इत्यमरसिंहकृतौ नामलिङ्गानुशासने सामान्यकाण्डस्तृतीयः समाप्तः ।

Post Colophon Statement :—

पुस्तकमिदं श्रीठाकुरदासदेवशर्म्मणः स्वाक्षरञ्च पाठनार्थम् । श्रीदुर्गाशरणं । श्रीरामः । श्रीतारा । शकाब्दाः १७१६ तारिख ८इ फाल्गुन शिवरात्रिः ।

यत्नेन लिखितं ग्रन्थं येन चौर्य्येण नीयते ।
माता च शूकरी तस्य पिता तस्य च गर्द्दभः ॥

सां सां ॐ ॐ दुर्गे २ कृपां कुरु मयि धीहीननिर्व्वान्धवे । ॐ कालीशरणम् ।

4642.

11028. *The Same.*

Two batches of leaves :—

I.

Substance, country-made paper. 8 × 4 inches. Folia, 12. Lines, 8 on a page. Character, modern Nāgara. Appearance, fresh.

Up to the synonyms of the sun (of the Svarga-varga).

II.

Substance, country-made paper. 7¾ × 3¾ inches. Folia, 12–159. Character, modern Kāśmīrī. Appearance, fresh.

From the synonyms of 'day' (of the Svarga-varga) to the end of the work.

Last Colophon :—

इत्यमरसिंहविरचिते शब्दानुशासने सामान्यकाण्डस्तृतीयः ।
समाप्तश्चेदं अमरसिंहविरचितं शब्दानुशासनम् ।
सुरादिकाण्डे भूकाण्डे प्रत्येकं दशवर्गतः ।
सामान्यकाण्डे षड्वर्गैः कोशस्त्वमरसैंहिकः ॥
आसीदमरसिंहस्य नामलिङ्गानुशासनम् ।
पारावारादिवैतस्मादुन्नेयं सारपुष्करम् ॥

4643.

3870. *The Same.*

Substance, country-made paper. 11 × 3 inches. Folia, 84 by counting. Lines, 4 on a page. Character, Bengali of the seventeenth century. Appearance, old and worn-out. Writing effaced; especially in the last leaf. Incomplete.

The last leaf, writing on which is very much effaced, contains the following evidently in a later hand :—

+ + + + त महाराजाधिराज प्रबलदोर्दण्डकलित + + + + सरकाण्ड विखण्डीकृतविमुण्डमण्डलप्रबलप्रताप-विजित-समुद्रान्तर्महा + + + + अउरङ्गसाह महाशय पादपद्मोपजीवी शुभगौड़ाधिप-नवाव श्रीयुत महाजमखान महाशय नियुक्त फौजदारश्रीयुतआताउल्ला क्रौडि + + + + म + कान्तर्गत दुलदा-परगणीय गङ्गानन्दपुरग्रामे श्रीरामेश्वरसदस्यनेकद्विजसज्जना-धिष्ठितायां चतुरशीत्यधिक पञ्च + + + + सहस्र सम्मते माघस्य चतुर्थदिवसे शुक्रवासरे श्रीकृष्णदासोहं महादुर्भिक्षपरिपीड़ित-नकुलद्विपनिवासी मद्भ्राता + + + + + + + + + वित्तदातरि एतत् संख्या मुद्रामादाय विक्रीतवानिति ।

4644.

3071. *The Same.*

Substance, country-made paper. 12½ × 6¾ inches. Folia, 44. Lines, 9 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured.

The MS. contains only the third kāṇḍa of Amarakoṣa

4645.

5249. *The Same.*

Substance, country-made paper. 14 × 3 inches. Folia, 133. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, good. Complete.

4646.

3634. *The Same.*

Substance, country-made paper. 12½ × 3 inches. Folia, 2 to 119, of which 2 to 4 half portions lost. Lines, 5 on a page. Character, Bengali. Date, Śaka 1623. Appearance, old and discoloured.

Post Colophon :—

श्रीअनन्तरामदेवशर्म्मणा लिखितमिदम्। शकाब्दाः १६२३ तें २४ श्रावण। श्रीगुरवे नमः। श्रीदुर्गायै नमः। श्रीकृष्णाय नमः।

With this there are five stray leaves.

4647.

5185. *The Same.*

Substance, country-made paper. 17 × 3 inches. Folia, 111. Lines, 5 on a page. Character, Bengali. Date, Śaka 1622. Appearance, old and discoloured. Complete.

Colophon :—

इत्यमरसिंहकृतौ नामलिङ्गानुशासने तृतीयकाण्डः समाप्तः।

Post Colophon Statement :—

इत्युक्तं व्यवहाराङ्गं नामलिङ्गानुशासनम्।
शब्दादेर्न्न गतावन्तं तावपौन्द्रावृहस्पतौ॥
पक्षयुग्मरसेन्दौ श्रीकृष्णशर्म्मालिखच्छके।
श्रीराधाकान्तपाठार्थं नामलिङ्गानुशासनम्॥
श्रीशिव।
पक्ष पक्ष तर्कचन्द्र संख्य शाक वत्सरे
श्रीस कृष्णदेवशर्म्म वर्णपाणिराजितः।

ग्रन्थ एष मूलपाठहेतुरत्र जातवान्

अन्यमन्त्रमुखापाद एत शैनिवासरे ॥

श्रीशिवः शरणम् १६२२ ॥ ११ ॥ २३ ॥ ० ॥

4648.

5247. *The Same.*

Substance, country-made yellow paper. 16½ × 3 inches. Folia, 2 to 85. Lines, 3, 4 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured.

To the end of the Kṣattriya-varga.

4649.

4425. *The Same.*

Substance, country-made paper. 15 × 4 inches. Folia, 113. Lines, 5 on a page. Character, Bengali. Date, Saka 1725. Appearance, discoloured and worn-out. Complete.

Colophon :—

इत्यमरसिंहकृतौ नामलिङ्गानुशासने सामान्यकाण्डस्तृतीय एव समन्वितः ।

Post Colophon :—

शकाब्दा १७२५

नत्वा गुरुपदद्वन्द्वं नामलिङ्गानुशासनं ।

राजचन्द्रेण चालेखि शुद्धाशुद्धविचारिणा ॥

ॐ नमो विष्णुः ।

(?) शाके मित्रषट्करे पक्षे गुरौ माधवे दिक् तिथौ व्यलेखि श्रीराजनारायणशर्म्मणा ।

यत्नेनास्य पुस्तकमिदं नामलिङ्गानुशासनम् ॥

गुरुभरसा ॥

4650.

5225. *The Same.*

Substance, country-made paper. 16½ × 3 inches. Folia, 105. Lines, 4, 5 on a page. Character, Bengali of the early nineteenth century. Ap-

pearance, old and discoloured. Complete. Full of marginal notes. (Up to 70A.)

After the end of the MS., the well-known śloka of Bhaṭṭi प्रभातवाताहति, etc., is written in a later hand. Then in the same later hand :—

ॐ रामः शरणं ॐ दुर्गा जयति, etc., etc., श्रीकान्तिचन्द्र शर्म्मणः पुस्तकमिदम् ।

4651.

4529. *The Same.*

Substance, country-made paper. 17 × 3½ inches. Folia, 90. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

Full of marginal notes of great value.

Last Colophon :—

इत्यमरसिंहकृतौ नामलिङ्गानुशासने सामान्यकाण्डोनाम तृतीयः साङ्ग एव समन्वितः ।

4652.

5101. *The Same.*

Substance, country-made paper. 18 × 4 inches. Folia, 2 to 108. Lines, 4 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured.

4653.

9555. त्रिकाण्डशेषः । *Trikāṇḍa-śeṣaḥ.*

By Puruṣottama.

Substance, country-made paper. 13 × 5 inches. Folia, 66. Lines, 8 on a page. Extent in ślokas, 1,056. Character, Nāgara. Date, Saṃvat 1913. Appearance, tolerable. Complete.

Post Colophon :—

शुभं मत् समत १९१३ ।

Last Colophon :—

इति श्रीपुरुषोत्तम-देव-विरचित-त्रिकांडशेषाभिधानं कोषः समाप्त ।

This is a supplement to Amarakoṣa, treating of such words as were not current in the days of Amara and so not mentioned by him in his Koṣa. The author of the supplement seems to have been the author of the Bhāṣā-vṛtti and lived in the twelfth century in Bengal. He was a Buddhist and the Commentator of his grammar says that he flourished at the Court of Lakṣmaṇa Sena.

See I.O., Vol. II, pp. 280A–80B, No. 993 and the edition made under the order of Colebrooke in 1807 at Calcutta.

4654.

4757. *The Same.*

Substance, palm-leaf. 12×2¼ inches. Folia, 4. Lines, 9 on a page. Character, Bengali of the twelfth century. Appearance, old and discoloured.

A mere fragment containing only the beginning. But in this MS. each word is separated from the next by a comma and one set of synonyms from another by a semicolon.

4655.

9647. **मुक्तावली** *or* **विश्वलोचनम् ।**

Muktāvalī or *Viśva-locanam.*

By Śrīdhara, the son of Muni-sena.

Substance, country-made paper. 14×6½ inches. Folia, 12. Lines, 23 on a page. Extent in ślokas, 1,180. Character, Nāgara. Appearance, tolerable. Incomplete.

This is an incomplete MS. of विश्वलोचन, a synonymous lexicon, to the end of the Dhānta-varga, the words being arranged strictly in an order with the letter of the alphabet at the end in alphabetical order.

A supplement to the Amarakoṣa.

Beginning :—

ॐ श्रीगणेशाय नमः ।

ॐ जयति भगवानास्तां धर्म्मः प्रसीदतु भारती
बहतु जगती प्रेमोद्गारं तरन्त्वशुभं जनाः ।
अयमपि मम श्रेयान् गुम्फस्तनोतु मनो मुदां
किमधिकमितस्त्यक्तावेगा भवन्तु विपश्चितः ॥ १ ॥
सेनान्वये सकलसत्त्वसमर्पितश्रीः
श्रीमानजायत कविर्मुनिसेननामा ।
अ[ा]न्वीक्षिकी सकलशास्त्रमयी च विद्या
यस्यास वादपदवी न दवीयसी च ॥ २ ॥
तस्मादभूदखिलवाङ्मयपारदृश्वा
विश्वासपात्रमवनीतलनायकानां ।
श्रीश्रीधरः सकलसत्कविगुम्फतत्त्व-
पीयूषपानकृतनिर्ज्जरभारतीकः ॥ ३ ॥
तस्यातिशायिनि कवेः पथि जागरूक
धीलोचनस्य गुरुशासनलोचनस्य ।
नानाकवीन्द्ररचितानभिधानकोषान्
आकृष्य लोचनमितो[ऽ] यमदीपि कोषः ॥ ४ ॥
साहित्यकर्म्मकवितागमजागरूकैः
आलोकितः पदविदाश्च पुरे निवासी ।
वर्त्मन्यधीत्य मिलितः प्रतिभान्वितानां
चेदस्ति दुर्ज्जनवचो रहितं तदानीं ॥ ५ ॥
यत्नो ममायमनपायमशेषविद्या
विद्याधरी परिवृढस्य मतौ नियोक्तुम् ।
त्यक्त्वा पुनर्विमलकौस्तुभरत्नमन्यो
लक्ष्मीविनोदरसिको रसिकोऽस्ति धन्यः ॥ ६ ॥
नागेन्द्रसंग्रथितकोषसमुद्रमध्ये
नानाकवीन्द्रमुखसूक्तिसमुद्भवेयम् ।
विद्वद्ग्रहादमरनिर्म्मितपट्टसूत्रे
मुक्तावली विरचिता हृदि सन्निधातुम् ॥ ७ ॥

वीतरागस्य सुरभेर्यस्य: कुसुमशालिनः ।
श्रितोऽस्मि चरणस्थानं यः पुन्नागत्वमागतः ॥ ८ ॥
स्वरकादिक्रमादादिनिर्णीतोऽन्तस्य कादिभिः ।
द्वितीयेष्वत्र वर्णोऽस्ति नियमः काद्यनुक्रमात् ॥ ९ ॥

The author Srīdhara was a Buddhist. His father Muni-sena renounced the world and made the universe the participator of his wealth.

4656.

2584. अमरकोषोद्घाटनम् । *Amarakoṣodghāṭanam*

Kṣīra-svāmī's commentary entitled Amara-koṣodghāṭanam.

Substance, country-made paper. $10\frac{1}{2} \times 4$ inches. Folia, 117. Lines, 17 on a page. Extent in ślokas, 8,000 as given at the end of the manuscript. Date, Saṃvat 1651. Appearance, old and discoloured. Complete.

Colophon :—

इति श्रीभट्टक्षीरस्वाम्युत्प्रेक्षिते अमरकोशोद्घाटने सामान्यकाण्डस्तृतीयः समाप्तः ॥

Post Colophon :—

सर्व्वग्रन्थसंख्याश्लोक ८००० मिति ।

The date and scribe of the MS. :—

नागपुरीय तपोगणराजश्रीचन्द्रकीर्त्तिसूरिवराः तच्छिष्यः हर्षकीर्त्तिसूरिः समलेखयत् स्वार्थे ॥ रूपशिलीमुखरसशशिवर्षे पौषस्य बहुलपक्षित्यां(?) सोमे सौम्ये चैषा टीका लिखिता चिरं नंद्यात् ॥ कल्याणमाला आविर्भवतु श्रीश्रमणसंघस्य लेखकपाठकवाचकानां च ॥ श्री ॥ श्री ॥ श्री ॥

See I.O. Catal. No. 952. The commentator was a Kāśmīrian of the 8th Century A.D.

The commentary has been lately published by T. Ganapati Sāstrī in the Trivendrum Sanskrit Series.

The date of composition is 1159 A.D.

4659.

846. पदचन्द्रिका (अमरकोषव्याख्या) ।

Pada-candrikā (a commentary on Amara-koṣa).

By Rāya-mukuṭa.

For the manuscript see L. 1702, and for a list of authorities quoted and consulted by the author see Th. Aufrecht, Zeitsch. d. D. Morg. Ges. XXVIII. p. 109.

4660.

4683. *The Same.*

Substance, country-made paper. 17 × 4½ inches. Folia, 5. Lines, 10 on a page. Character, Bengali of the nineteenth century. Appearance, fresh.

A mere fragment containing the commentary up to the synonyms of Vidyādhara.

4661.

3526. अमरकोषटीका (मनोरमा) ।

Amara-koṣa-ṭīkā (entitled Manoramā).

Substance, palm-leaf. 16 × 1¼ inches. Folia, 151 by counting. Lines, 4, 5, 6 on a page. Character, Bengali. Date, Śaka 1540. Appearance, old.

The MS. is very old and too much damaged to be handled without further injury to it. The leaves are in disorder and leaf-marks all corroded. Counting from the beginning we get 151 leaves and, in leaf 133B, is the following chronogram of the scribe :—

लिङ्गादिसंग्रहवर्गः ।

शुभमस्तु शकाब्दाः ।

खवेदवाणेन्दुमिति शाके टीकेयं मनोरमा लिखिता नामलिङ्गस्य ।

On the obverse of the last leaf there are two *janma-kuṇḍalīs* of the sons of the owner, dated Śaka 1551 and 1562.

4662.

2204. **अमरकोषटीका ।** *Amara-koṣa-ṭīkā.*

Called **अभिधानबोधनी** *Abhidhāna-bodhanī.*

By Lakṣmī-dhara.

Substance, country-made paper. 9 × 3¼ inches. Folia, 56. Lines, 11 on a page. Extent in ślokas, 1,800. Character, Nāgara of the eighteenth century. Incomplete. To the end of the Nānārtha-varga. Worm-eaten and discoloured.

There is only one full colophon in leaf 37B, at the end of the Śūdra-varga :—

इति लक्ष्मीधरविरचिते अभिधानबोधनाख्ये अमरकोशटिप्पने द्वितीयो भूमिकाण्डः समाप्तः ।

Beginning :—

ग्रन्थकृत् स्वेप्सितसिद्धये निजेष्टदेवताभजनमाचष्टे यस्येति ।

4663.

8740. **व्याख्यासुधा ।** *Vyākhyā-Sudhā.*

By Rāma-bhadrāśrama.

Substance, country paper. 12½ × 4½ inches. Folia, 118. Lines, 8 on a page. Extent in ślokas, 3,300. Character, Nāgara. Appearance, fresh. Incomplete.

The first kāṇḍa with ṭīkā.

The Colophon :—

इति श्रीरामभद्राश्रमविरचितायाममरटीकायां व्याख्यासुधाख्यायां प्रथमः काण्डः समाप्तः ।

It begins:—

ॐ वल्लवीवल्लभं नत्वा गुरुं भट्टोजिदीक्षितं ।
अमरे विदधे व्याख्यां मुनित्रयमतानुगां ॥

4664.

8741. *The Same.*

By Bhānuji Dīkṣita, the son of Bhaṭṭoji Dīkṣita under the patronage of Kīrti Siṅha, the Mahārāja-kumar of मह्वीपरविषय *of the Bāghela territory.*

Substance, country-made paper. 13¼ × 5 inches. Folia, 13. Lines, 13 on a page. Extent in ślokas, 675. Character, Nāgara. Appearance, fresh. Incomplete.

On renouncing the world, the author changed his name to Rāmāsrama.

The third kāṇḍa only.

The Colophon runs thus:—

इति श्रीवघेलवंशोद्भवमह्वीपरविषयाधिप श्रीमह्वाराजकुमार-श्रीकीर्त्तिसिंहदेवाज्ञया श्रीभट्टोजिदीक्षितात्मज-भानुजिदीक्षित-विरचितायां अमरटीकायां व्याख्यासुधायां तृतीयकाण्डस्य विवरणं ।

4665.

8742. *The Same (with text).*

Substance, country paper. 13 × 5 inches. Folia, 106. Lines, 11 on a page. In tripāṭha form. Character, Nāgara. Dated, Saṃvat 1885. Appearance, fresh. Incomplete.

The third kāṇḍa only.

Incomplete from leaf 26 to leaf 131.

4666.

8743. *The Same (with text).*

Substance, country paper. 10½ × 4½ inches. Folia, 51. Lines, 8 on a page. In tripāṭha form. Character, Nāgara. Old. Incomplete.

The second kāṇḍa.

Incomplete, from leaf 125 to the end in leaf 175. A part of वैश्यवर्ग and शूद्रवर्ग ।

8743A. *The same work.*

Substance, country paper. 11½ × 5 inches. Folia, 17. Lines, 13 on a page. Extent in ślokas, 500. Character, Nāgara. Old. Incomplete.

4667.

942. *The Same* (*with text*).

Substance, country-made paper. 12½ × 6 inches. Folia, kāṇḍa I has 150 leaves; II, 391; and III, 154. Extent in ślokas, 17,000 (by a statement in the manuscript). Character, Nāgara. Appearance, fresh. Complete.

The manuscript contains the text in the middle and the commentary above and below it.

See I.O. Catal. Nos. 965 to 967, and L. 852.

The name of the clan of the patron of the author has been variously read. Weber read it as Varbala, and Wilson Bundaila or Bundel. All other scholars have read it as Baghela. The present manuscript, too, in the only two colophons it has, reads Baghela. The state Mahīyara of the author's patron is Myhere in the Baghelkhand Agency, as given in Aitchison's Treatises and Sunuds. Bhānuji Dīkṣita, son of Bhaṭṭoji Dīkṣita, became a Sannyāsī under the name of Rāmāśrama.

4668.

8744. **पीयूषाख्या (अमरकोषटीका) ।**

Pīyūṣākhyā (*a commentary on Amara-koṣa*).

By Rāma-kṛṣṇa Dīkṣita, the son of Govardhana Dīkṣita.

Substance, country paper. 11 × 5 inches. Folia, 64. Lines, 10 on a page. Extent in ślokas, 1,800. Character, Nāgara. Dated, Saṃvat 1694, Old. Fresh. Complete.

The third kāṇḍa only.

Composed in Saṃvat 1694.

The last Colophon :—

इति श्रीगोवर्द्धनदीक्षितसूनुरामकृष्णदीक्षितविरचिते अमर-
पीयूषे तृतीयकाण्डः समाप्तः ।

सम्वत् वेदाङ्कनृपतौ (१६९४) भाद्रे मातुस्तिथौ सिते ।
पीयूषमगमत् पूर्त्तिं रामकृष्णविनिर्म्मितं ॥
निर्म्मथ्य रायमुकुटादिपयःसमुद्रं
श्रीरामकृष्णविदुषा जनतानु (?) तेन
पीयूषमेतदतुलं हितकृद्बुधानां
निःकाशितं त्रिभुवने सततंचकास्तु ।

4669.

119. **पदार्थकौमुदी ।** *Padārtha-kaumudī.*

A commentary on Amara-koṣa.

By Nārāyaṇa Cakra-vartī.

The present manuscript has been described by Dr. Rājendra-lāla Mittra under No. 922.

A commentary on Amara-koṣa by Nārāyaṇa who is later than Rāya-Mukuta (1431) whom he quotes. (See next number).

Post Colophon Statement :—

शुभमस्तु शकाब्दा १६२७
ऋषिपक्षकलाशाके ऽलेखि पुस्ती सुधीमता
भाद्रे मासि सिते पक्षे पुरुषोत्तमशर्म्मणा

The authorities quoted are :—

(1) रन्ति, (2) शब्दार्णव, (3) भागुरि, (4) हारावलि, (5) सर्व्वानुवादी (6) द्विरूपकोष, (7) साङ्ग, (8) अजय, (9) रभस, (10) विश्व, (11) हलायुध,

(12) वाचस्पति, (13) मार्कण्डेयपुराण, (14) शिवाङ्क, (15) माघ, (16) रत्नकोष, (17) शुभाङ्क, (18) कौमुदी, (19) साङ्ग, (20) त्रिकाण्डशेष, (21) साहसाङ्क, (22) स्वामी, (23) रघुवंश, (24) व्याडि, (25) रामायण, (26) वेणीसंहार, (27) कौर्म्म, (28) गणितचूड़ामणि, (29) रुद्र, (30) भट्टि, (31) जानकीहरण, (32) न्यायमाला, (33) कीचकंचमक, (34) सुभूति, (35) रायमुकुट, (36) सुवर्णरेख, (37) धातुप्रदीप, (38) अमरमाला, (39) रत्नकोषे लीलाविलासः, (40) पाणिनि, (41) भट्ट, (42) धरणी, (43) रूप-रत्नाकर, (44) सोमनन्दी, (45) भावपाल, (46) कालिदास, (47) मेदिनि, (48) चाणक्य, (49) सर्व्वधर, (50) कोकर्कट, (51) वामन, (52) शाश्वत, (53) मधुमाधवी, (54) नैषध, (55) माधव, (56) वासवदत्त, (57) श्रीहर्ष, (58) माधवी, (59) सर्व्वानन्द, (60) शाश्वत, (61) सर्व्वस्व, (62) अजय, (63) आपिशलि, (64) भाववृत्ति ।

4670.

4616. *The Same.*

A commentary on Amara-koṣa.

Substance, country-made paper. 17 × 3½ inches. Folia, 10. Lines, 8 on a page. Character, Bengali. Date, Śaka 1701. Appearance, fresh.

A fragment, containing the commentary on the Liṅga-saṃgraha-varga only.

Before colophon we have in this MS. the date of composition :—

शाके शून्याश्विवाणाम्रतकरसहिते इत्यादि "१५७०" ।

Post Colophon :—

श्रीउदयचन्द्रशर्म्मणः स्वाक्षरं पुस्तकञ्च । शकमान १७०१ ।

4671.

3157. *The Same.*

A commentary on Amara-koṣa.

By Nārāyaṇa Cakra-varttī here called Pūta-tuṇḍa.

Substance, country-made yellow paper. 17 × 3½ inches. Folia, 189. Lines, 7 on a page. Extent in ślokas, 7,900. Character, Bengali. Date, 1632 of the Śaka era. Appearance, discoloured. Complete.

Colophon :—

इति पदार्थकौमुद्याममरकोषटीकायां लिङ्गादिसंग्रहवर्ग-
प्रकाशः । समाप्तेयं पुस्तिका ।

Post Colophon :—

शुभमस्तु । शकाब्दाः ।
शाके पक्ष दृशानुतर्कधरणीसंख्ये कुलीरस्थिते
भानौ वैधववासरेऽविशदे पक्षे दशम्यां तिथौ ।
आज्ञातो द्विजरामचन्द्रकृतिनस्तर्कादिपञ्चानन
सैऽषालेखि गदाधरेण सुधिया यत्नात् स्वयं पुस्तिका ॥

At the end of the Svarga-varga, the author gives his family name as Pūta-tuṇḍa :—

पूततुण्डजलधौस्वधौनिधि [जलधेः सुधानिधि]
रामनामविबुधेन्द्रसूनुना ।
निर्म्मितामरकोषपञ्जिकां
वीक्ष्य सन्तु मुदिता विपश्चितः ॥

Pūta-tuṇḍa is one of the 56 villages which gave names to the brāhmans brought to W. Bengal by Ādi-Śura.

The commentary was composed in Śaka 1540, given as the current year by the commentator while on the section relating to *yugas*.

See L. 922 and I.O. Catal. Nos. 958, 959.

4672.

3410. पदमञ्जरी । *Pada-mañjarī.*

A commentary on Amara-koṣa.

By Loka-nātha Śarman.

Substance, country-made paper. 17½ × 3 inches. Folia, 127. Lines, 11 on a page. Extent in ślokas, 8,300. Character, Bengali of the seventeenth century. Appearance, discoloured. Complete.

For the beginning of the commentary, see I.O. Catal. No. 983. The second introductory verse, as quoted in I.O. Cat., is not in the present manuscript.

The work ends thus:—

इह विस्तरभयार्थं लिङ्गं नाम च नोक्तम् ।
तच्छिष्टानां पूर्व्ववाच्यादीनां प्रयोगादवसेयमिति शिवम् ॥

Colophon:—

लिङ्गादि संग्रहवर्गः ।

विरुद्धनानाविधनक्रचक्रं फणीन्द्रविस्तारितगूढभावम् ।
निधाय कर्णे पदमञ्जरीं बुधास्तरन्तु शब्दाम्बुधिमप्रमादम् ॥
इति श्रीलोकनाथशर्म्मनिर्म्मितं त्रिकाण्डविवरणं समाप्तम् ॥

4673.

5148. अमरकोषः । *Amarakoṣaḥ.*

(*And Bharata Mallika's commentary called Mugdha-bodhinī on Liṅgādi-saṃgraha-varga.*)

Substance, country-made paper. 17 × 4 inches. Folia, text: 91 + commentary 20. Lines, 5, 9 on a page. Character, Bengali. Date, Śaka 1665. Appearance, old and discoloured.

Amara-koṣa is incomplete, going to the end of Liṅgādi-saṃgraha-varga (leaves 1 to 91). The commentary on Liṅgādi-saṃgraha is complete in 20 leaves.

Colophon to Amara-koṣa :—

इत्यमरसिंहकृतौ नामलिङ्गानुशासने सङ्कीर्णस्तृतीयः काण्ड एव समन्वितः। इति लिङ्गादिसंग्रहवर्गः।

Post Colophon Statement : —

शकाब्दा १६६५। श्रीहरिः।

The commentary begins :—

ॐ नमो गणेशाय।

सलिङ्गसन्नादिकृत्तद्धितसमासजैः शब्दैरिह वर्गे संग्रहः संक्षेपोक्तिः। सन् प्रत्ययः सन्निच्छायामित्यनेन कित्तिजगुप् इत्यादिना च विहितः।

Colophon :—

इति लिङ्गादिसंग्रहवर्गः

यं ब्रह्मावरुणेन्द्ररुद्रमरुतः, etc., etc.

4674.

3398. मुग्धबोधिनी। *Mugdha-bodhinī.*

A commentary on Amara-koṣa.

By Bharata Sena or Bharata Mallika.

Substance, country-made paper. $18\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 210. Lines, 12 on a page. Extent in ślokas, 13,800. Character, Bengali. Date, Śaka 1730. Appearance, fresh. Complete. Well-written and correct.

Colophon :—

इति वैद्य-हरिहरखानवंशे सम्भवगौराङ्गमल्लीकात्मजश्रीभरत-सेन(कृता)विरचितायाममरकोषटीकायां मुग्धबोधिन्यां लिङ्गादि-संग्रहवर्गः समाप्तः।

Post Colophon :—

आकाशगुणसम्भूते अब्धि अब्धिसुतान्विते।

शाके समाप्तो ग्रन्थोऽयं दिवसे श्रावणस्य च॥

जयान्ति तर्कवागीश आद्ये रामयुतश्रीः ।
तस्यात्मजः शम्भुचन्द्रो लेखयामास पुस्तकम् ॥
अष्टमुद्राग्रहौतेन लिखिता टिप्पनी शुभा ।
रामस्यान्तप्रसादेन शम्भुना चक्रवर्त्तिना ॥
दुर्गायै नमः । गङ्गायै नमः, etc., etc., etc.

See I.O. Catal. Nos. 973–976.

The commentator lived in the middle of the 18th century A.D. I have seen his great grandson Loka-nātha Mallika.

4675.

5162. *The Same.*

A commentary on Liṅgādi-saṃgraha-varga.

Substance, country-made paper. 19 × 3¼ inches. Folia, 18. Lines, 10 on a page. Character, Bengali of the eighteenth century. Date, Śaka 1622. Appearance, discoloured. Complete.

Beginning :—

ॐ नमो भगवते वासुदेवाय ।
सलिङ्ग । सन्नादीति कृत्तद्धितसमासजैः शब्दैः इह वर्गे संग्रहः संक्षेपोक्तिः ।

End :—

इति नानाग्रन्थदृष्ट्या मुग्धबोधानुसारतः ।
सामान्यकाण्डव्याख्यानं चक्रे भरतमल्लिकः ॥
इति हरिहरखानस्यान्ववायप्रसूतो
मुरहरपदसेवासक्तगौराङ्गजातः ।
अमरविहितकोषं मुग्धबोधानुसारात्
व्यवृत भरतसेनः पूर्व्वटीकादिदृष्ट्या ॥

Colophon :—

इति श्रीभरतसेनकृत्या(?) मुग्धबोधलीलानामामरकोषटीका समाप्ता ।

Post Colophon Statement :—

कृष्णः शरणम् । श्रीहरये नमः । शुभमस्तु शकाब्दाः १६२२ तेरिख ४ अग्रहायण श्रीचन्द्रशेखरदेवशर्म्मणः पुस्तकमिदम् श्रीरसिकरायेति ख्यातस्य ।

4676.

125. **लिङ्गादिसंग्रहटीका ।** *Liṅgādi-saṃgraha-ṭīkā.*

Anonymous.

Substance, country-made paper. 12½ × 3 inches. Folia, 17. Lines, 8. Extent in ślokas, 400. Character, Bengali. Date, Śaka 1244. Appearance, fresh. Complete.

It is a commentary on the last chapter of Amara-koṣa, and not, as Rājendra-lāla says in L. 926, on a treatise on grammar.

Colophon :—

लिङ्गादिसंग्रहटीका ।

श्रीभरतमल्लिककृतौ टीका अत्र लिखिता श्रीताराकान्तशर्म्मा पुस्तकोऽप्यस्य ॥ सन १२४४ साल २३ आषाढ़ बुधवार शुक्लपक्ष तृतीया तिथि अर्थात् रथयात्रार परदिवस वेला सार्द्धतृतीय-प्रहरेर समय समाप्त हइल ।

4677.

5131. **लिङ्गादिसंग्रहटिप्पनी ।**

Liṅgādi-saṃgraha-ṭippanī.

By Mahāmahopādhyāya Rāma-nātha Vidyā-vācaspati.

Substance, country-made paper. 16 × 3¼ inches. Folia, 10. Lines, 7 on a page. Extent in ślokas, 350. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

Beginning :—

नमो गणेशाय ।

सलिङ्गशास्त्रैरिति । पाणिनिवररुचिचन्द्रप्रभृतिभिर्यानि प्रणी-
तानि तत्सूत्रितैः सन्नादिजैः प्रत्ययैः केवलस्य प्रत्ययस्यासम्भवात्
सन्नादिजप्रत्ययान्तैश्चिकीर्षादिशब्दैस्तथा कृत्प्रत्ययजैः समासजैश्च
शब्दैः वाकल्येन पूर्व्वमनुक्तैः अयं संग्रहः ।, etc.

Colophon :—

महामहोपाध्यायश्रीरामनाथविद्यावाचस्पति-भट्टाचार्य्यविरचि-
ताया लिङ्गादिसंग्रहस्य टिप्पन्याः कतिपयार्थः समाप्तः ।

Post Colophon :—

लिखितं श्रीमहेशचन्द्रशर्म्मणा सप्तदशवर्षसमये चण्डिगाङ्कायां
स्थित्वा । चौरस्य विष्ठाभुक् ।

4678.

4004. *The Same.*

Substance, country-made paper. 19 × 3½ inches. Folia, 86 to 214. Lines, 8 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured and worn-off.

From the middle of the Pātāla-varga to the end of the Brahma-varga.

The colophon of the Brahma-varga runs :—

इति रामनाथविद्यावाचस्पतिकृते ब्रह्मप्रधानो वर्गः ।

In the colophon of the Bhūmi-varga the commentator is styled Mahāmahopādhyāya.

203A, इति महामहोपाध्याय-श्रीरामनाथविद्यावाचस्पतिभट्टाचार्य्य-
विरचिते त्रिकाण्डरहस्ये द्वितीयकाण्डे भूमिवर्गः ।

4679.

3896. *The Same.*

By Raghu-nātha Cakra-vartī.

Substance, country-made paper. $17\frac{1}{2} \times 3$ inches. Folia, 34 to 146. Lines, 6 on a page. Character, Bengali. Date, Śaka 1695. Appearance, old, mouse-eaten and discoloured.

Incomplete at both ends, from the middle of Svarga-varga to the end of Manuṣya-varga.

Colophon:—

इति रघुनाथचक्रवर्त्तिकृतायाममरटीकायां स्वर्गविवरणं समाप्तम् ।

Post Colophon: —

शकाब्दाः १६९५ ते २४ शे भाद्र ।

4680.

3524. **अमरकोषकौमुदी ।** *Amara-koṣa-kaumudī.*

A commentary on the Amara-koṣa.

By Nayanānanda Śarmā.

Substance, country-made paper. $18 \times 3\frac{1}{2}$ inches. Folia, 17 by counting. Lines, 11 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured.

A mere fragment containing only the beginning of the commentary. Even the Svarga-varga is not complete.

See I.O. Catal. No. 982.

4681.

3503. **रत्नमाला ।** *Ratna-mālā.*

A commentary on Amara-koṣa.

By Ratneśvara Cakra-vartī, son of Ramā-nātha Cakra-vartī.

Substance, palm-leaf. $17 \times 1\frac{3}{4}$ inches. Folia, 144. Lines, 4 on a page. Character, Bengali of the nineteenth century. Appearance, fresh.

From the beginning of the Pura-varga to the Manuṣya-varga which is very nearly complete. Unique.

Colophon in leaf 16B :—

इति रमानाथशर्म्मात्मजश्रीरत्नेश्वरचक्रवर्त्तिविरचितामरकोष-
टीकायां पुरवर्गविवरणम् ।

4682.

1617. अमरोद्योतः । *Amaroddyotaḥ.*

By Puruṣottama Tarkālaṅkāra.

Substance, country-made yellow paper. 15 × 3 inches. Folia, 184 Lines, 6 and 9 on a page. Extent in ślokas, 6,600. Character, Bengali. Appearance, very old. Complete.

Post Colophon :—

अमरद्योतवाङ्मालां पुरुषोत्तमगुम्फिता ।
भूयास्त्वमरसिंहस्य सन्तु पादाम्बुजेऽर्पिता[ः] ॥
गिरीशसेवा तु दिशा समेधितो
दिशं प्रकाशामरसिंहसत्कृता
उदेतु सन्मानसधीसरोजिनी
मुदेऽमरद्योत उदर्कभानुवत् ॥

Last Colophon :—

इति श्रीपुरुषोत्तमतर्कालङ्कारकृतामरद्योते ।
लिङ्गादिसंग्रहाख्यो दुर्गो वर्गः प्रकाशितः शक्त्या ॥

It is a commentary on the 'Amara-kōṣa' by Puruṣottama Tarkālaṅkāra. It is a unique commentary unknown to Aufrecht.

It begins :—

वन्दे वृन्दारकानन्दकन्दकुन्देन्दुसुन्दरम् ।
दन्दशूकाङ्ककुन्देव दास(?)मन्दारपादपः ।

किम्वानुसन्ति(?) कति कामदुघा उपाया
वायादयो वऊविधार्थसमुद्रकल्पाः ।
यत्नस्तथापि मम सारपरिग्रहाय
त्यक्का सुधां सुमनसो न पिवन्ति सिन्धुम् ॥
एषा वर्णितशेषा मनसि न केषान्तनोतु मोदं ।
श्रीपुरुषोत्तमतर्कालङ्कारनिर्म्मिता टीका ॥
एषोर्थकृतविशेषः परिमलशेषस्तु न केषां तनोतु न मोदं ।
श्रीपुरुषोत्तमतर्कालङ्कारकृतोऽमरद्योतः ॥

Authorities consulted :—

कादम्बरी ; 2A, कौर्म्मपुराण : 3A, कालिकापुराण ; 3B, मच्छिन्नः-ल्लवः ; 5A, रत्नकोष ; 6A, अमरमाला ; 6B, त्रिकाण्डशेष ; 10A, द्विरूप-कोष, स्वामी ; 10B, शब्दार्णवः ; 25A, चान्द्राः ; 26B, आगमः ; 32A, लैङ्गे, विष्णुपुराणे ; 49B, विश्वः ; 50A, जिनेन्द्रः, चान्द्रः, कालापः ; 65A, रघु ; 75B, मेदिनी ; 78B, रुद्रः ; 105B, त्रिकाण्डः ; 131B, भागुरिः ; 132A, रभसः ; 149B, धरणी ; 159A, अजयः ; 159B, भरतः ; 164B, माधवी ; 165A, हलायुध ।

4683.

9938. अमरकोषः सटीकः ।

Amara-koṣa, with a commentary.

Substance, country-made paper. 12×4 inches. Folia, 39. Lines, 9 on a page. In tripāṭha form. Character, Nāgara. Appearance, fresh.

From the Bhūmi-varga to a portion of the Vanauṣadhi-varga.

4684.

7994. अमरकोषटीका । *Amara-koṣa-ṭīkā.*

(*Anonymous.*)

Substance, country-made paper. 17½×4 inches. Folia, 56. Lines, 10 on a page. Character, Bengali of the seventeenth century. Appearance, old, discoloured and worn-out.

From *Svarga-varga* to *Manuṣya-varga.*

Beginning :—

ॐ नमो गणेशाय ॥

ॐ आनमामि संस्कृत्य स्वार्थं सूत्राणि सूरिभिः ।

संक्षिप्य नामलिङ्गानुशासनं विदग्धोऽप्यहं ॥

ग्रन्थारम्भे विघ्नविघाताय अभिमतदेवतासंकीर्त्तनेन परच्छिनोप-देशेन च पुण्यसम्पदौ समर्ज्जयन् ग्रन्थकृदाह यस्येति ॥

Svarga-varga ends in 22B (स्वर्गप्रधानो वर्गः स्वर्गवर्गः)

Pātāla-varga ends in 28B (पातालप्रधानो वर्गः पातालवर्गः)

Bhūmi-varga ends in 29B (भूमिप्रधानो वर्गः भूमिवर्गः) and so on to the Manuṣya-varga.

4685.

8747. अमरकोषः सटीकः ।

Amara-koṣa with a commentary.

Substance, country paper. 10½ × 5 inches. Folia, 188. In tripātha form. Character, Nāgara. New Incomplete.

Amarakoṣa with a commentary from—

(1) 5 to 40 leaves. (2) 1 to 50 leaves. (3) 1 to 25 leaves. (4) 65 to 95 leaves. (5) 69 to 81 leaves. (6) 18 to 38 leaves. (7) 40 to 53 leaves.

4686.

8746. अमरकोषटीका । *Amara-koṣa-ṭīkā.*

Substance, country paper. 12½ × 5 inches. Folia, 41. In tripātha form. Character, Nāgara. Fresh. Incomplete.

The second kāṇḍa. Leaves 1–41.

4687.

5086. पञ्चायतनीव्याख्या । *Pañcāyatanī-vyākhyā.*

Substance, country-made paper. 17 × 3¼ inches. Folia, 5, of which the first is missing. Lines, 8 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. A fragment.

Every leaf of the MS. is marked Pañcāyatanī-vyākhyā on the right hand side.

It is a fragment of a commentary on Amara-koṣa, called Pañcāyatanī, as it gives five different interpretations of the opening verse.

4688.

10523. **विश्वप्रकाशः ।** *Viśva-prakāśaḥ.*

By Maheśvara.

Substance, country-made paper. 9½ × 4 inches. Folia, 115. Lines, 9 on a page. Extent in ślokas, 2,300. Character, Nāgara. Date, Saṃvat 1809. Appearance, discoloured. Complete.

Last Colophon :—

इति श्रीसकलवैद्यराजस्य परमेश्वरस्य श्रीमन्महेश्वरस्य कृतौ विश्वप्रकाशे द्वितीयः परिच्छेदः सम्पूर्णः ॥

Post Colophon :—

संवत् १८०९ वर्षे भाद्रपदे शुक्ल १२ मंगलं ॥

A homonymic dictionary, compiled in A.D. 1111, well known and often noticed. See Oxf. No. 428, I.O. Catal. No. 1000 and L. 1581.

4689.

754. *The Same.*

For the MS. see L. 1581 and for the work, H.P.S. Nep. Cat., Vol. II, pp. 106–110.

Leaves 69 to 78 are missing.

Post Colophon :—

ग्रन्थः संख्या २२४० । श्रीभवानीशङ्करार्पणमस्तु शके १६१९ ईश्वर नाम संवत्सरे पौष शुद्धनवम्यां इन्दुवासरे तद्दिवसि अपुले इत्युपनाम्ना मेरुभट तस्य कनिष्ठसूनुना गदाधरेण लिखितं श्रीवरदोऽस्तु ॥

4690.

7224. **अभिधानचिन्तामणिः ।** *Abhidhāna-cintāmaṇiḥ.*

The first or synonymous part of Hemacandra's dictionary (Haima Kosha).

Substance, country-made paper. $10\frac{1}{4} \times 4\frac{1}{2}$ inches. Folia, 53. Lines, 15 on a page. Character, Jaina Nāgara. Date, Saṃvat 1769. Appearance, discoloured. Complete. A beautifully written manuscript.

Colophon :—

इत्याचार्य्यश्रीहेमचन्द्रविरचितायां अभिधानचिन्तामणौ नाममालायां सामान्यकाण्डः षष्ठः समाप्तः। तत्समाप्तौ समाप्ता चेयं श्रीमद् अभिधानचिन्तामणि-नाममाला ।

Post Colophon :—

संवत् १७६९ वर्षे फाल्गुनमासे शुक्लपक्षे नवमीतिथौ अर्कवासरे लिखितमिदं पुस्तकं पूज्यहीरजीकोपरतर्के गंछ मांहिम् ।

Well known and often printed in India and Europe. See I.O. Catal. No. 1004.

4690A.

6614. *The Same.*

With an Avacūri.

Substance, country-made paper. $11\frac{1}{2} \times 5\frac{1}{4}$ inches. Folia, 145. In tripāṭha form. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

Last Colophon :—

इत्याचार्य्यश्रीहेमचन्द्रविरचितायां सामान्यकाण्डः षष्ठः ॥ सूत्रग्रंथ १६२१ ॥

Last Colophon to the Avacūri :—

षट्काण्डावचूरिः समाप्ता ॥

Post Colophon :—

शुभं भवतु ॥ कल्याणमस्तु ॥ लेखकवाचकयोः शुभं कल्याणं भूयते भवतु ॥

4691.

1733. *The Same.*

Substance, country-made paper. 11 × 4¾ inches. Folia, 155. Lines, 8 on a page. Extent in ślokas, 2,772. Character, Nāgara. Appearance, fresh. Complete in six kāṇḍas.

See I.O. Catal. No. 1004, p. 283A Often printed in India. A critical edition at St. Petersburg, 1847.

4692.

748. **अनेकार्थसंग्रहः ।** *Anekārtha-saṃgrahaḥ.*

By Hema-candra.

For the manuscript see L. 1587.

Leaf 2A :—

इत्याचार्य्यहेमचन्द्रविरचिते अनेकार्थसंग्रहे एकस्वरकाण्डः प्रथमः ।

Leaf 32A :—

इत्याचार्य्यहेमचन्द्रविरचिते अनेकार्थसंग्रहे द्विस्वरकाण्डो द्वितीयः ।

Leaf 72 :—

॰ त्रिस्वरकाण्डः समाप्तः ।

After 72 begins a separate pagination.

17A, ॰ चतुःस्वरकाण्डः समाप्तः ।

20A, ॰ पञ्चस्वरकाण्डः सम्पूर्णः ।

20B, in the first line षट्स्वरकाण्डः षष्ठः समाप्तः ।

Then begins Avyaya-kāṇḍa :—

अथाव्ययानि वक्ष्यन्ते प्रागवदेव स्वरक्रमात् इत्यादि

So Rājendra-lāla's statement "अव्ययकाण्डस्य आदौ खण्डितं" is not correct.

The last colophon :—

इत्याचार्य्यहेमचन्द्रविरचितेऽनेकार्थसंग्रहे ऽव्ययानेकार्थकाण्डः सप्तमः समाप्तः ।

It ends :—

अनेकार्थान् समीक्ष्यान्यान् आद्यन्ते मातृकाक्रमात् ।
शब्दा अनेके संबद्धाः सुधियां सुखबुद्धये ॥
महेश्वरो जगत् कर्त्ता विदुषामुपकारतः ।
+ + + + मम ग्रन्थं प्रवर्त्तयतु सर्व्वतः ॥

4693.

7999. *The Same.*

With a commentary called Anekārtha-kairavākara-kaumudī.

By Hemacandra.

Substance, country-made paper. $10\frac{1}{4} \times 4\frac{1}{2}$ inches. Folia, 80. Lines, 15 on a page. Character, Jaina Nāgara of the eighteenth century. Appearance, old and repaired. Incomplete at the end.

Beginning :—

परमात्मानमानम्य निजानेकार्थसंग्रहे ।
वक्ष्ये टीकामनेकार्थकैरवाकरकौमुदीं ॥
विश्वप्रकाशशाश्वतरभसामरसिंहमंखवङ्ग्याणां (?) ।
व्याडिधनपालभागुरिवाचस्पतियादवादीनां ॥
शास्त्राणि वीक्ष्य शतशो धन्वंतरिनिर्म्मितं निघंटुं च ।
लिंगानुशासनानि च क्रियतेऽनेकार्थटीकेयं ॥
लिंगानुशासनेऽस्माभिवर्णितो लिङ्गनिर्णयः ।
अतो न ग्रथितः सूत्रे ग्रंथगौरवभीरुभिः ॥
... ...

अथ ग्रंथारंभे सूत्रकारः शिष्टसमयपरिपालनाय प्रत्यूहव्यूहोपशान्तयेऽभिधेयप्रयोजनसंबंधप्रतिपादनाय च समुचितेष्टदेवतानमस्कारपूर्व्वकमुपक्रमते ।

(Text) ध्यात्वार्हतः कृतैकार्थशब्दसंदोहसंग्रहः ।
एकस्वरादिषट्काण्डां कुर्व्वेऽनेकार्थसंग्रहं ॥

The second or homonymous part of Hemacandra's dictionary, arranged in six parts.

5A, इत्याचार्य्य श्रीहेमचन्द्रविरचितायामनेकार्थकैरवाकर-कौमुदीत्यभिधानायां स्वोपज्ञानेकार्थसंग्रहटीकायां एकस्वरकाण्डः प्रथमः समाप्तः ॥ ६०३ ॥ अर्हं । अथ द्वितीयं द्विस्वरकाण्डमारभ्यते । तत्रादौ कान्ताः ।

The second kāṇḍa ends abruptly.

4694.

8748. **शेषसंग्रहसारोद्धारः ।**

Śeṣa-saṃgraha-sāroddhāraḥ.

(A part of Abhidhāna-cintāmaṇi.)

By Hema-candra.

Substance, country paper. $9\frac{1}{2} \times 5$ inches. Folia, 18. Lines, 8 on a page. Extent in ślokas, 275. Character, Nāgara. Date, 1901. New. Complete.

The last colophon runs thus :—

इत्याचार्य्यहेमचन्द्रविरचितायां अभिधानचिन्तामणिवन्नाममालायां शेषसंग्रहसारोद्धारः समाप्तः । श्रीसंवत् १९०१ अधिकश्रावण कृष्ण ४ शुक्रवासरे शुभं ।

It begins :—

प्रणिपत्यार्हतः सिद्धसांगशब्दानुशासनः ।
शेषाख्यनाममालायां नामानि प्रतनोम्यहं ॥

4695.

3050. **विविक्तनामसंग्रहः ।** *Vivikta-nāma-saṃgrahaḥ.*

By Bhānu-candra Gaṇi, pupil of Sūra-candra.

For the MS. and the work see L. 4015. It gives the derivations of the words in Hema-candrācārya's Nāma-

saṃgraha. It was originally intended for the author's pupils, Bhāvacandra and others. The author was decorated with the title of Upādhyāya by Ākabbara Jallāladīna.

4696.

1734. नाममाला । *Nāma-mālā*

(otherwise called Sāradā-nāma-mālā).

By Harṣa Upādhyāya.

Substance, country-made paper. $10\frac{3}{4} \times 4\frac{1}{2}$ inches. Folia, 25. Lines, 9 on a page. Extent in ślokas, 840. Character, Nāgara. Date, Saṃvat 1869. Appearance, fresh. Complete in three kāṇḍas.

Colophon :—

इति श्रीहर्षउपाध्यायविरचितं सार[दा]भिधेयनाममाला तृतीयकाण्ड समाप्तः ।

Post Colophon :—

संवत् १८६९ मार्गशीर्ष द्वितीयायां भृगुवारेण लेखनं पुस्तकं श्रीगिरिधरलालस्य लेख्याः जीवनशर्म्मणे १ शोधितं रामचन्द्रेण गिरिजेश्वरार्पणम् १ ।

There are altogether 433 verses.

The last verse :—

अस्या[ं] श्रीनाममालायां हर्षकीर्त्तिकवेः(वे) कृतौ ।
संक्षिप्तमात्रप्रकारेण त्रयः काण्ड[ाः] प्रकीर्त्तिता[ः] ॥

Beginning :—

प्रणम्य परमात्मानं सच्चिदानन्दमीश्वरम् ।
ग्रन्थाम्यहं नाममालाः मालामिव मनोरमाः ॥

सरस्वतीनाम ।

वाग्देवी शारदा ब्राह्मी भारती गौ[ः] सरस्वती ।
हंसयाना ब्रह्मपुत्री सारदा वरदास्तु न(ः) ॥

गणेशनाम ।

विनायकः पर्शुपाणि[ः] विघ्नराजो गजाननः ।

द्वैमातुर एकदन्तो लम्बोदरगणाधिपः ॥

गौरीसुतश्च हेरम्बस्तथामूषकवाहनः ।

कार्य्यारम्भेषु सर्व्वेषु सिद्धिबुद्धिप्रदोऽस्तु सः ॥

End :—

आदेसदीधा (?) नाम ।

प्रत्यादिष्टं प्रतिक्षिप्तं निरस्तं नुन्नमीरितम् ।

पाठनाम ।

पठनं पाठनं पाठो शास्त्रपाठस्तथैव च ॥

4697.

3741. **हारावली ।** *Hārābalī.*

By Puruṣottama.

Substance, country-made paper. 15 × 2½ inches. Folia, 16. Lines, 5 on a page. Character, Bengali. Date, Śaka 1591. Appearance, worn-out. Complete.

Colophon :—

इति महाशाब्दिकश्रीपुरुषोत्तमदेवविरचित हारावली समाप्ता ।

Post Colophon :—

लिपिरेषा श्रीमतो जगन्नाथदेवशर्म्मणः । शक १५९१ तें ५ मार्गशीर्षस्य ।

A Sanskrit dictionary of uncommon words. See L. 531 and I.O. Catal. No. 1020.

The work has been printed repeatedly in India.

4698.

2830. *The Same.*

By Puruṣottama Deva.

Substance, country-made paper. 19 × 5 inches. Folia, 12. Lines, 7 on a page. Character, Bengali. Appearance, discoloured. Complete. Ink failing.

A well-known Sanskrit dictionary placed by Dr. Wilson in the tenth or eleventh century. For the beginning and the end of the work see L. 531. Repeatedly printed in India.

Puruṣottama appears to be the same as the author of Bhāṣāvṛtti and Trikāṇḍa-śeṣa and he adorned the Court of Lakṣmaṇa Sena, the last Hindu king of Bengal, in the end of the 12th Century A.D.

4699.

9312. मेदिनीकोषः । *Medinī-koṣaḥ.*

By Medinī-kara.

Substance, country-made paper. 10 × 4 inches. Folia, 7. Lines, 13 on a page. Extent in ślokas, 230. Character, Nāgara. Appearance, tolerable. Incomplete. Written in a beautiful hand.

To the end of the Kānta-varga.

The MS. of *Deśāvali-vivṛti* in the Sanskrit College Library says that Medinī-kara the author, the son of Prāṇa-kara, was the founder of the city of Medinī-pura in Bengal in probably the thirteenth century A.D. when Bengal was a Province of Delhi and Orissa was independent and included the border district of Medinī-pura in it. Medini-kara was a governor under the Gaṅga kings of Orissa.

See I.O. Catal. No. 1024.

4700.

4496. *The Same.*

Substance, country-made yellow paper. $12\frac{1}{4} \times 4$ inches. Folia, 174. Lines, 6 on a page. Character, Bengali. Date, Śaka 1746. Appearance, fresh. Complete.

Last Colophon :—

इति मेदिनीकरकृतानेकार्थकोषः समाप्तः ।

Post Colophon Statement :—

शुभं भूयात्। श्रीहाराधनशर्म्मणा लिखितोऽयं कोषः।
श्रीशिवः। शकाब्दा १७४६। संवत् १८८१। चैत्रस्याष्टाविंशति-
दिवसे सम्पूर्णोऽभवत्।
श्रीश्रीमन्महादेवो जयति ॐ॥

4701.

4426. *The Same.*

Substance, country-made paper. 16½ × 4½ inches. Folia, 110. Lines, 7 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

4702.

3541. *The Same.*

Substance, palm-leaf. 17 × 1½ inches. Folia, 149. Lines, 3, 4 on a page. Character, Bengali. Appearance, worm-eaten. Complete.

4703.

2823. *The Same.*

Substance, country-made yellow paper. 19½ × 3½ inches. Folia, 3. Lines, 7 on a page. Character, Bengali in a modern hand. Appearance, fresh.

A fragment of the well-known homonymous dictionary.

4703A.

10458. रत्नकोशः। *Ratna-kośaḥ.*

Substance, country-made paper. 5½ × 3 inches. Folia, 38. Lines, 5 on a page. Extent in ślokas, 288. Character, Jaina Nāgara of the nineteenth century. Appearance, fresh. Complete.

Enumeration of things of definite numbers. For a work of similar nature see Oxf. 352A.

Beginning :—

रत्नकोशं वस्तुविज्ञानं व्याख्यास्यामः ।

सर्व्वशास्त्रमयं रम्यं सर्व्वशास्त्रप्रकाशकम् ।

अल्पग्रन्थं सुबोधार्थं रत्नकोशं समभ्यसेत् ॥

तत्र शतेन सूत्राणां संग्रहः ॥

यथा त्रीणि भुवनानि त्रिविधलोकस्थानानि । त्रिविधा भूमिः । त्रिविधाः पुरुषाः । त्रयः पदार्थाः । चत्वारः पुरुषार्थाः । षट्त्रिंशद्राजवंशाः । सप्ताङ्गं राज्यं ।, etc., etc.

6A, षट्त्रिंशद्राजवंशाः ॥

सूर्यवंशाः । सूर्य्यवंश । सोमवंश । यादव । कर्द्दम । परमाड़ । प्रत्तक । कुरु । चाहुआन । चालुक्य । स्फिटक । शिलार । संधवा । चापो । धुट । प्रतीहार । लडुक । राष्ट्रकूट । टाकवंश । करटवंश । केटपालवंश । . चंदेल । गुडिल पुत्र । पोतिक । मोरिकं । संहुआनक । धामपाल । अनंग । निकुंभ । दाहिम । कालमख । दधिपक । हूण । हरियाटु । हाड़ा । मोरय । दार्भिक । डौडिकाश्च ।

(But by actual counting we get 37 names of royal families.)

15A, चतुरशीतिदेशः ।

पूर्व्वे अङ्ग गौड़ । कान्यकुब्ज । कलिङ्ग । गाह्ल । बङ्ग । बङ्गाल । कुरंग । राढ । वरेन्द्री । यामुन । सत्तपार । अन्तर्वेद । मध्यकुरु । प्रहरल । कामरूप । औंढ । पौंड । पांचन । सूरसेन । जालंधर । लोहित । पश्चिम । थल । वालभ । सौराष्ट्र । कुंकुण । लाट । श्रीमाल । अर्व्वुद । मेदपाट । मारु । कच्छ । मालवा । अवंती । पारियात्र । काम्बोजा । तामलिप्ता । किशत । शिकट । सावरी । वाक-राण ।

उत्तर । गुर्ज्जर । सिन्धु । कोकन । नैपाल । हज्जा ।

तुरुष्काख्य। ताजिक। वर्व्वर। षस। कीट। काश्मीर।
बव्जेर?। हिमाचल। लोहपुर। स्त्रीराधाधदच्चिण।
पतथ (?)। मत्स्य। सिंहल। पांडु। कौशल। तामल।
अन्ध्र। विंध्य। कर्णाट। द्रविड। श्रीपर्व्वत। विराट।
विदर्भ। लांजी। तापी(पी)तट। महाराष्ट्र। आभीर।
नर्म्म(र्व)दातट। कामाख्या। कठे। पांयितिकं। वाउद्दो॥
देशाश्चेति॥

End :—

पंचविध प्रभुत्वं। ज्ञानं। दान। स्थानं। अभय।
प्रभुत्वं चेति॥

Colophon :—

इति श्रुतिवस्तुविज्ञाने रत्नकोशे सूत्रनिर्देशो व्याख्यातः॥

4704.

8990. **अभिधानचन्द्रिका।** *Abhidhāna-candrikā.*

By Miśra Bhīma-sena.

Substance, country paper. 10½ × 4½ inches. Folia, 42. Lines, 11 on a page. Extent in ślokas, 1,100. Character, Nāgara. Dated, Saṃvat 1740. Old. Fresh.

Complete in 51 leaves of which 16–20, 37, 47–49 are missing.

It begins thus :—

ब्रह्मेशानसुरेन्द्रवन्दितपदं नीलाम्बुदश्यामलं
रत्नोद्भासिकिरीटकुण्डलधरं कोदण्डवाणैर्युतं।
भक्तिप्रह्वजनेषु भूरिकृपया स्मेराननाब्जं सदा
सीतालक्ष्मणवायुसूनुसहितं श्रीरामचन्द्रं भजे॥ १॥
गुरुचरणयुगं प्रणम्य मूर्द्ध्ना जड़ताध्वान्तविनाशने पटीयः
विविधं मतिविकाशनैकहेतुं क्रियते खल्वभिधानचन्द्रिकेयम्॥

See Ulwar 1225, Extr. 279.

It is more a dictionary of medical terms than anything else.

Bhīma-sena as a grammarian is quoted by Rāya-mukuṭa and by Padma-nābha.

4705.

1252. शब्दकल्पद्रु । *Śabda-kalpa-dru.*

Otherwise called केशवनिर्घण्टु । *Keśava-nirghaṇṭu.*

By Keśava.

Substance, country-made paper. 11¼ × 5 inches. Folia, 113. Lines, 8 to 9 on a page. Extent in ślokas, 2,825. Character, Nāgara. Appearance, very old and worn-out. Incomplete at the end.

For the beginning of the work see Burnell 48B and Oxf. 189.

According to Burnell the author consults Kātya, Vācaspati, Vyāḍi, Bhāguri, Aniara, Maṅgala, Sūhasēnika, Maheśvara and others.

This is a copious, classified vocabulary, having 27 sections, divided into three kāṇḍas भू, भुवः, स्वः, after the fashion of Amara-koṣa. It is a modern, but very rare work, usually going by the name Keśava-nirghaṇṭu. (See *Infra.*)

4705 A.

6626. *The Same.*

By Keśava Vyāsa.

Substance, country-made paper. 11½ × 5 inches. Folia, 167. Lines, 13 on a page. Extent in ślokas, 4,200. Character, Nāgara. Date, Saṃvat 1721. Appearance, fresh. Complete.

See the previous number.

This is the author's copy dated Saṃvat 1721.

The work ends :—

कल्पद्रौ केशवक्लृप्ते फलिते नाम सत्फलैः ।
स्व्यादीनां सर्व्वलिंगानां प्रकांडः सिद्धिमागतः ॥

(Common to every section.)

इतीह शब्दकल्पद्रुव्यासकेशवनिर्म्मितः ।
भूर्भुवः स्वस्त्रिभिः काण्डैः संप्राप्तः सिद्धिमुत्तमां ॥
भ्रांतेः पुरुषधर्म्मत्वं पांशुमत्त्वं क्षितेरिव ।
तच्छोध्यं लेखलेपाद्यैः स्वागारमिव पण्डितैः ॥
अमेणानेन मे देवो दक्षिणामूर्त्तिरीश्वरः ।
विबुधैः सकलैः सार्द्धमनुकूलोस्तु मे विभुः ॥
विक्रमात् पारसीकाब्दे याते ॐश्रावणेऽसिते (?)
भूतार्कपुष्यभे काश्यां लेखितो लिखितो खिलः ॥ (?)

Post Colophon :—

संवत् १७२१ वर्षे प्रथमश्रावणकृष्णचतुर्द्दश्यां रविवासरे काशीनिवासिना केशवव्यासेन कल्पद्रुनाममालाख्यो ग्रंथः ।

श्रीरस्तु ॥ सर्व्वजगतः ॥
पुराणपुरुषं देवं श्रीशं विश्वेश्वरं विभुं ।
अनेकमेकं सकलं निष्कलं तमुपास्महे ॥

लिखितो लेखितस्च ।

ग्रंथसंख्या ४२०० श्रीगुरुचरणेभ्यो नमः ॥

कल्पद्रौ नाममालायां खखाश्व्यब्धिमिताः किल ।
द्वात्रिंशदक्षरश्लोकसंख्या ज्ञेया मनीषिभिः ॥

श्रीरस्तु ॥

4706.

4766. **नानार्थशब्दकोषः ।** *Nānārtha-śabda-koṣaḥ.*

Substance, Nepalese paper. 10½ × 3 inches. Folia, 111. Lines, 6, 5 on a page. Character, Newari of the eighteenth century. Appearance, discoloured and worm-eaten. Very nearly complete. Breaks off in the middle of the Yānta-varga.

Beginning :—

ॐ नमो हरिहराभ्यां ।

पातु वो मदकालिम्ना धवलिम्ना(व) रदस्य च ।
गङ्गायमुनयोः सङ्गं वहन्निव गजाननः ॥
वृषाङ्काय नमस्तुभ्यं यस्य मौलिविलम्बिनी ।
जटावेष्टनजां शोभां विभावयति जाह्नवी ॥
पूर्व्वाचार्य्यकृतीर्वीक्ष्य शब्दशास्त्रं निरूप्य च ।
नानार्थशब्दकोषोऽयं लिङ्गभेदेन कथ्यते ॥
प्रायशो रूपभेदेन विशेषणवशात् क्वचित् ।
स्त्रीपुंनपुंसकं ज्ञेयं विशेषोक्तेश्च (च) कुत्रचित् ॥ इत्यादि ।

4707.

3856. ल्याद्यन्तकोषः । *Lyādyanta-koṣaḥ.*

By Hṛdaya.

Substance, Nepalese paper. 11 × 2½ inches. Folia, 80, the eight leaves at the beginning have lost their leaf-marks by corrosion, being very much damaged and worm-eaten. Then we get the leaves marked 11, 14 and 15, then 18 to 80 of which 33, 36, 51 and 58, 76 are missing. Lines, 8 on a page. Extent in slokas, 19,000. Character, Newari of the seventeenth century. Appearance, old, discoloured and worm-eaten. Incomplete both ends.

Colophons :—

24B, इति द्विजवर श्रीहृदयविरचिते ल्याद्यन्तकोषे लिङ्गः काण्डः प्रथमः समाप्तः; 29B, नपुंसकप्रकरणं द्वितीयं समाप्तम्; 41A, इति स्त्रीलिङ्गप्रकरणं तृतीयः समाप्तः;

There is no colophon to the puṃliñga-prakaraṇa, which ends in 47B after which we get the following :—

उक्ताः स्वरान्ताः स्त्रीलिङ्गा इदानीं व्यञ्जनान्ता उच्यन्ते; 62B, इदानीं सर्व्व-नामा उच्यन्ते ।

The manuscript comes abruptly to an end, while dealing with the declension of the pronouns.

4708.

4833.

Substance, palm-leaf. $11\frac{3}{4} \times 2\frac{1}{4}$ inches. Folia, 1 to 66, of which the following leaves are missing: 5, 7, 55, 58, 59, 62, 64 and 65. Character, Maithila. Appearance, old and discoloured.

Written in two different hands, the first hand wrote only up to 6A and the second the rest.

The manuscript contains neither the name of the work nor that of the author. It gives different meanings of words arranged in the main in the order of the initial vowels and consonants and of the final consonants.

The object of the work:—

स्वरकाद्यादिकाद्यन्ता अनेकार्था यथाक्रमम् ।
दृष्टान्तेन निवध्यन्ते भिन्नाद्यन्ताश्च केचन ॥

Then begins the work:—

अर्कोऽर्कपर्णे स्फटिके विडोजसि दिवाकरे ।
अलर्को धवलार्के स्यात् रोगोन्मादितकुक्कुरे ॥
कोकिले ऽलसको भेके मधूके पद्मकेशरे ।
अंशुकं श्लक्ष्णवस्त्रेऽपि-वस्त्रमात्रोत्तरीययोः ॥

After the last colophon इत्यव्ययवर्गः, we have the well-known verse of Bhavabhūti: ये नाम केचिदिह नः प्रथयन्त्यवज्ञां, etc., etc.

4709.

760. शीघ्रबोधिनी नाममाला ।

Śīghra-bodhinī-nāma-mālā.

By Puṇḍarīka Viṭṭhala of the Kārmāṭa Caste (?).

A metrical lexicon in four parts.

For the manuscript see L. 1578.

4709 A.

562. **पञ्चतत्त्वप्रकाशः ।** *Pañca-tattva-prakāśaḥ.*

By Veṇī-datta.

For the manuscript see L. 1436. The five tattvas are the five elements.

The following verse gives the date of the work, which Rājendra-lāla thinks to be that of the copy of the manuscript :—

इति निगदित एषः शाब्दिकानन्दकारी
रुचिरुचिरसुवर्णोद्भासमानः प्रकाशः ।
क्षितिगगनतुरंगक्षौणिसंख्येऽर्कवर्षे (1701)
शुचिधवलसुषष्ठ्यां भानुवारे च हस्ते ॥

The work was written at the request of the son of Mīramīrā :—

पञ्चतत्त्वप्रकाशोऽयं वेणीदत्तेन धीमता ।
प्रकाशितः प्रकाशार्थो मीरमीरासुताज्ञया ॥

4710.

2535. अनेकार्थकोषः । *Anekārtha-koṣaḥ.*

By Maṅkha.

For the MS. and the work see L. No. 2584.

It is not anonymous as Rājendra-lāla says. It is by Maṅkha. Rājendra-lāla reads संक्षेपतः कोषं but it is कुरुते नैकार्थानां शब्दानां "मङ्खकः" "कोशम्" ।

Printed in Vienna, Edited by Theodore Zakaria, 1893 (page 379 A Supple. Catal. of Sans. Prak. and Pāli MSS.).

4711.

1668A. अनेकार्थध्वनिमञ्जरी ।

Anekārtha-dhvani-mañjarī.

By Mahā-Kṣapaṇaka.

Substance, country-made paper. 10½ × 4 inches. Folia, 13. Lines, 6, 7 on a page. Extent in ślokas, 250. Character, Nāgara. Appearance, very old.

Leaves are injured in the left hand side. Attempts have been made by pasting ordinary papers to restore the letters destroyed. Divided into three parts; every alternate letter of the colophons is intentionally omitted.

Colophons :—

7A, इ[ति] श्री[का]श्मी[रा]म्ना[ये] म[हा]क्ष[प]ण[क] वि[र]चि[ते] ऽने[का]र्थ[ध्व]नि[मं]ज[र्यां]श्लो[का]धि[का]रः [स]मा[प्तः] ।

11B, इ[ति] श्री[का]श्मी[रा]म्ना[ये] म[हा]क्ष[प]ण[क]वि[र]चि[ते] अ[ने]का[र्थ]मं[ज]र्यां[अ]र्द्ध[क]श्लो[का]धि[का]रः [स]मा[प्तः] ।

14A, इ[ति] श्री[का]श्मी[रा]म्ना[ये] म[हा]क्ष[प]ण[क]वि[र]चि[ते] ने[का]र्थ[मं]ज[र्यां]पा[दा]धि[का]रः [तृ]ती[यः] स[मा]प्तः ॥

Beginning of the first chapter :—

शुद्धवर्णमनेकार्थशब्दमौक्तिकमुत्तमं ।

कण्ठे कुर्व्वन्तु विद्वांसः श्रद्धधाना दिवानिशम् ।

End of the first chapter :—

पुण्डरीकः स्मृतो व्याघ्रः पुण्डरीकः कमण्डलुः ।

पुण्डरीकः सितो वर्णः पुण्डरीकं सरोरुहम् ॥

Second chapter begins :—

अट्टे दारेषु सज्जायां तल्पशब्दोऽभिधीयते ।

ताराखभौ गृहस्थाने धिष्ण्यमाज्ञर्मनीषिणः ॥

It ends :—

शंकरो वृषभे शम्भौ विशेषे शाकरं मतम् ।

कञ्जः केशो निधौ कञ्जं कञ्जं पीयूषपद्मयोः ॥

Third chapter begins :—

राजा चन्द्रोन्टपो राजा पयः क्षीरं पयो जलम् ।

मित्रो भानुसुहृन्मित्रं दरं छिद्रं दरो भयम् ॥

It ends :—

अन्तेवासिजनांशवृत्त्यार्थं (?) तथा स्मारणे ।

उपनयते सौभाग्यं पठतां संश्रवतामनिशम् ॥

For reference see L. No. 1404, I.O. Catal. No. 1029 and Burnell, page 50B. Printed in Benares (1868).

4711A.

9370. *The Same.*

Substance, country-made paper. 12 × 4½ inches. Folia, 15. Lines, 8, 9 on a page. Extent in ślokas, 240. Character, Nāgara. Appearance, tolerable. Complete.

A vocabulary of homonymous words and not of synonymous as R. Mitter says (see Vol. IV, p. 28, No. 1404), it is divided into the following sections:--

(1) Ślokādhikāra, treating of such words as take up a full couplet in their different meanings, (2) Ardha-ślokādhikāra, treating of words, the meanings of which take half a couplet, (3) Pādādhikāra, treating of words, the meanings of which take up a fourth of the couplet, (4) Ekākṣara-pāda, which gives meanings of a single letter which also take up a fourth of the couplet.

See I.O., Vol. II, pp. 290, 291.

The fourth does not appear in I.O.

It begins:—

अकारो वासुदेवः स्यात् आकारश्च पितामहः ।
इकार उच्यते कामः लक्ष्मीरीकार उच्यते ।

It ends:—

सः कोपे वारणे शस्ये तथा धूलिनि कीर्त्तितः ।
हाङ्कोपे वारणेहश्च तथा स्थूलिनि कीर्त्तितः ।
क्षः क्षेत्रे रक्षसि प्रोक्तो बुधैः क्षः शब्दशासने ।

Colophon:—

इत्यनेकार्थं समाप्तं ।

इति श्रीकाश्मीराम्नाये महाक्षपणकविरचितायां अनेकार्थध्वनिमञ्जर्य्यां चतुर्थ एकाक्षरपादः समाप्तः ।

I.O. Catal. under No. 1030 describes another chapter, the name of which is not given. It may be included in the first Pāda, called श्लोकाधिकार, as the words it treats of take up one full couplet.

The MS. noticed by R. Mitter under No. 1404 gives one more chapter named शब्दाधिकार.

4712.

5291. **एकाक्षरकोषः ।** *Ekākṣara-koṣaḥ.*

By Puruṣottama Deva.

Substance, country-made paper. 17½ × 3¼ inches. Folium, one. Lines, 13 in all. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

For the beginning see I.O. Catal. No. 1042 :—

अकारो विष्णुरुद्दिष्टः आकारस्तु पितामहः ।

4713.

3944. *The Same.*

Substance, country-made paper. 12½ × 3¼ inches. Folia, 3. Lines, 6 on a page. Extent in ślokas, 40. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

Colophon :—

इति श्रीपुरुषोत्तमदेवविरचितं एकाक्षरकोषाभिधानं समाप्तम् ।

See I.O. Catal. No. 1042. In the present MS. the vowels come after the consonants.

The consonants begin :—

कः प्रजापतिरुद्दिष्टः को वायुरितिशब्दितः ।

Vowels begin :—

अकारो वासुदेवः स्यात् ।

4714.

9807. *The Same.*

Substance, country-made paper. 10 × 6 inches. Folium, one. Lines, 8 on a page. Extent in ślokas, 44. Character, Nāgara. Date, Saṃvat 1909. Appearance, old.

A vocabulary of words of one letter. It is well known.

Beginning :—

ॐ स्वस्ति श्रीगणेशाय नमः ।

अभिधानं प्रवक्ष्यामि नानाशब्दार्थविस्तरं ।

संख्यावद्भिरुपाख्यातं सदेकाक्षरा + + + ॥

अथैकाक्षरकोषः ।

अकारो वासुदेवे च आकारस्तु पितामहः ।

अर्थवादे च मङ्गल्यां आशब्दः परिकीर्त्तितः ॥ इत्यादि ।

लिपिकृतं साहिबदिनाख्ययेन वैशाखवदी १४ संवत् १९०९ ॐ ।

4715.

9171. *The Same.*

Substance, country-made paper. 12 × 6½ inches. Folia, 2. Lines, 13 on a page. Extent in ślokas, 78. Character, Nāgara. Appearance, tolerable. Complete. Neatly written with "एको" on the left hand margin.

It begins thus :—

श्रीगणेशाय नमः ।

अभिधानं प्रवक्ष्यामि नानाशब्दार्थविस्तरं ।

साख्यं चारुरुचं यत्तदेकाक्षरमुदाहृतं ॥ १ ॥

अकारो हरिरुद्दो च आकारस्य पितामहः ।

इकार उच्यते कामः लक्ष्मीरीकार उच्यते ॥ २ ॥

उकारः शङ्करः प्रोक्तः ऊकारो विष्णुरुच्यते ।

ऋकारो देवमाता स्यात् ॠकारो दनुजप्रसूः ॥ ३ ॥

ऌकारो देवमाता स्यात् नागमाता ॡः संस्मृता ।

एकार उच्यते विष्णुरैकारस्य महेश्वरः ॥ ४ ॥ इत्यादि ।

End :—

ह्स्वेदे समाख्यातो ह्रा गात्रेऽपि निगद्यते ।

ह्राहेति हः प्रकथितो विज्म्भेहः प्रकीर्त्तितः ॥ ३६ ॥

ह्निः पादावरणे प्रोक्ता ह्निः स्याद्वित्ववधारणे ।

क्षः क्षमायां क्षोदने च क्षेदने च प्रकीर्त्तितः ॥ ३७ ॥

4717.

146. द्विरूपकोषः । *Dvi-rūpa-koṣaḥ.*

By Puruṣottama Deva.

This manuscript has been noticed by Dr. Rājendralāla Mittra under No. 471.

4718.

5244. *The Same.*

Substance, country-made yellow paper. 15 × 3¼ inches. Folia, 3. Lines, 7 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured. Complete.

A collection of words, spelt in two different ways. For the beginning see L. 471 ; I.O. Catal. No. 1037, where it is attributed to Puruṣottama Deva. But the present manuscript differs from the I.O. MS. at the end.

It ends thus :—

पृथुरं पृथुविख्यातं मञ्जुलं मञ्जलं मतम् ।
प्रागल्भ्यं पीयते प्रागल्भी तत्र कीर्त्तिता ॥ (?)

Colophon :—

इति द्विरूपाख्यकोषः समाप्तः ॥

Post Colophon :—

श्रीमत् पितृचरणाः शरणम् ।

4719.

3946. *The Same.*

Substance, country-made paper. 15 × 3½ inches. Folia, 4. Lines, 5 on a page. Extent in ślokas, 60. Character, Bengali of the eighteenth century. Appearance, fresh. Complete.

Colophon :—

इति द्विरूपाख्यः कोषः समाप्तः ।

An anonymous Koṣa of words of different spelling.

Beginning :—

ॐ नमो गणेशाय ।

लक्षणविशिष्ट-पुरस्कृतविदितान् द्विरूप्यमाश्रितान् शब्दान् ।

वक्ष्याम्यधुना शाब्दिकजनसुखजननाय यत्नेन ॥

भवेदाषाढ आशाढ़ो विषुवद्विसुवत्तथा ।

मातुःष्वसा मातुः स्वसा कशायां कथिता कषा ॥

सम्बलं शम्बलं प्रोक्तं कुशलं कुषलन्तथा ।

वासवो वाशवो वापि वशिष्ठोऽपि वसिष्ठकः ॥

4720.

3815. नानार्थध्वनिमञ्जरी ।

Nānārtha-dhvani-mañjarī.

By Gada Siṃha.

Substance, country-made paper. 14½ × 3 inches. Folia, 8. Lines, 5 on a page. Extent in ślokas, 105. Character, Bengali of the eighteenth century. Appearance, fresh. Complete.

Colophon :—

इति श्रीगदसिंहविरचितानेकार्थध्वनिमञ्जरी।समाप्ता ।

Post Colophon :—

श्रीकालीचरणे ममाचला भक्ति[र]स्तु ।

It ends :—

अमर-रुद्र-गङ्गाधर-धरणि-रत्नकोषानालोक्य संक्षेपात् ।

नानार्थध्वनिमञ्जरीयमभिहिता श्रीगदसिंहेन परमयत्नेन ॥

4721.

3894.

Substance, country-made paper. 15½ × 3 inches. Folia, 7. Lines, 6 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured.

The MS. contains (1) एकाक्षरकोषः ending in 3A, and (2) अनेकार्थमञ्जरी ।

See I.O. Catal. No. 1042, where the first work is stated to be by Puruṣottama Deva.

The present MS. begins with क, leaving out the vowels.

Then follows Anekārtha-mañjarī which begins :—

अवतु वो गिरिसुता शशिभृतः प्रियतमा ।
वसतु मे हृदि सदा भगवतः पदयुगम् ॥

ॐ नमो गणेशाय ।

सरस्वत्याः प्रसादेन कविर्बध्नाति यत् पदं ।
प्रसिद्धमप्रसिद्धं वा तत् प्रमाणञ्च साधु च ॥
शिवं भद्रं शिवः शम्भुः शिवा गौरी शिवाभया ।
शिवः कीलः शिवा क्रोष्ट्री भवेदामलकी शि[वा] ॥
गौरी शिवप्रिया प्रोक्ता गौरी गोरोचना मता ।
गौरी स्यादप्रसूता स्त्री गौरी कनीयसी स्वसा ॥

It ends thus :—

शाखे विगलिते माघे मातुलादिवनागमे ।
संक्षेपे भक्तसिक्थे [च] तुच्छधान्ये पलालके ।
पक्षपाते [च] मानार्द्धे पक्षेति सन्धिपार्श्वयोः (?) ॥

Colophon :—

इत्यनेकार्थमञ्जरी समाप्ता ।

It differs from I.O. Catal. No. 1032.

4722.

3351–3353A. *Contains four works.*

Substance, country-made paper. 19 × 4¼ inches. Folia, 23. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, fresh.

I. एकाक्षरकोष ending in 3B.

It begins :—

अः केशवे समाख्यातः स्यादाकारः पितामहः ।
इकार उच्यते कामो लक्ष्मीरीकार उच्यते ॥
उकारः शङ्करः प्रोक्त ऊकारश्चैव लक्षणे ।

It ends in the first line of 3B :—

क्षः क्षुद्रे वक्षसि प्रोक्तो विद्वद्भिः शब्दशासने ।
क्षेत्रे च क्षयिकः प्रोक्तो बुधैः शब्दानुशासने ॥

Colophon :—

इत्येकाक्षरकोषः समाप्तः ।

This is not by Puruṣottama; for his work see Catal. 4728.

4722A.

II. Anekārtha-dhvani-manjarī begins at 3B, and goes to the end of the MS.

4723.

III. A homonymous dictionary, ascribed sometimes to Durga-Siṃha, sometimes to Gada-Siṃha, here to the latter.

It begins in the second line of 3B of the bundle marked 3351 to 53.

Colophon in the third line of 10A :—

इति श्रीगदसिंहविरचिता नानार्थध्वनिमञ्जरी समाप्ता ।

See I.O. Catal. No. 1032, Oxf. 194A.

4724.

IV. नानार्थरत्नम् । *Nānārtha-ratnam.*

By Śrī-nātha.

It begins in the fourth line of 10A of the bundle marked from 3351 to 53A, and ends in the first line of 18B of the same bundle.

A homonymous dictionary.

It begins :—

यं गद्य-पद्य-वचसां निकरैः प्रभाते
किञ्चित्स्फुरत्कमलकोरकहस्तयुग्माः ।
संयत्य चेन्द्रियगणा मुनयः स्तुवन्ति
भूयादसौ गृहपतिर्मम साध्यसिद्धौ ॥
नानाकोषान् समालोक्य विचिन्त्य पण्डितैः सह ।
नानार्थरत्नं कुरुते श्रीश्रीनाथ इदं लघु ॥
जानन्ति पण्डिताः सर्व्वं तदर्थं न परिश्रमः ।
साच्छिन्नग(?) विषदो ग्रन्थः शिशुभिर्गृह्यते मुदा ॥
अनेकार्थकोषेष्वनेकेषु सत्सु
भवेद्यर्थ एष प्रबन्धो लघुर्नोः (?) ।
विधौ पूर्णदेहे यथा ध्वान्तमोषे
कलां तस्य भाले बिभर्त्ति स्मरारिः ॥
नानार्थः प्रथमान्तोऽत्र ज्ञेयो लिङ्गन्तु रूपतः ।
स्त्रीपुंनपुंसकैः शब्दैः बोद्धव्यमपि कुत्रचित् ॥
सप्तम्यन्तस्तु तद्वाच्यं सप्तमी न विशेषणे ।
वर्ज्जयित्वा स्त्रियां पुंसि क्लीवे चेतीह निश्चितम् ॥
त्वन्ताथादिशब्दश्च पश्चादेव हि योजयेत् ।
कान्तादिप्रक्रमेणैव पर्य्याय उच्यतेऽधुना ॥
प्रकाशे पवने काले ब्रह्मण्यात्मनि कः पुमान् ॥

It ends :—

अच्चश्चक्रे रुतदण्डे व्यवहारेऽपि पुंस्ययम् ।
वाजे सहाये पचः स्यात् पुमानवसवेऽपि च ॥

Colophon :—

इति श्रीश्रीनाथविरचितं नानार्थरत्नं समाप्तम् ।

4725.

3353B. द्विरूपकोषः । *Dvi-rūpa-koṣaḥ.*

By Puruṣottama Deva.

It begins in the first line of 18B of the bundle marked 3351 to 53, and goes to the end of the bundle.

Colophon :—

इति पुरुषोत्तमविरचितो द्विरूपकोषः समाप्तः ।

A vocabulary of words, spelled in two different ways. See I.O. Catal. No. 1037.

4726.

8020. एकाक्षरकोषः । *Akākṣara-koṣaḥ.*

By Bhāskara Paṇḍita.

Substance, country-made paper. 15 × 4 inches. Folia, 2. Lines, 6 on a page. Extent in ślokas, 40 Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

Beginning :—

ॐ नमो गङ्गायै ॥

कः प्रजापतिरुद्दिष्टः को वायुरिति शब्दितः ।

कश्चात्मनि (आकत्माच) समाख्यातः प्रकाशे क उदाहृतः ॥

Colophon :—

श्रीपण्डितभास्करविरचित एकाक्षरकोषोऽभिधानं समाप्तं ।

4726A.

6859. क्रियाकोषः । *Kriyā-kośaḥ.*

By Rāma-candra, son of Viśva-nātha, disciple of Kṛṣṇa Paṇḍita.

Substance, country-made paper. 9½ × 4½ inches. Folia, 5. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh. Incomplete.

This gives the meanings of the roots, which are classified according to their imports—apparently a very modern work. Aufrecht in his Cat. Cat. III mentions Kriyā-koṣa as an abridgment of Bhaṭṭamalla's Ākhyāta-candrikā, by Rāma-candra, son of Viṣva-nātha. The present MS. is incomplete and the author's name is not given.

The maṅgalācaraṇa and the object of the work:—

परस्मैपदायात्मने चानहं+सदाख्यातरूपं च यत् प्रत्ययात्मा।
प्रकृत्यन्वितं कर्त्तृकर्म्माभिधानं स्वजत्यत्तिपातीति विज्ञायते ज्ञैः॥ १॥
प्रणम्य पितरौ भक्त्या कृष्णपंडितशर्म्मणः
गुरूंश्चापि क्रियाकोषं ब्रुवे व्युत्पि(?) सुसिद्धये॥

Then it goes on:—

सत्तायामस्ति भवति विद्यते चाथ जन्मनि।
उत्पद्यते जायते च प्ररोहत्युद्भवत्यपि॥

2A, इति भावक्रियावर्गः (13 verses), 3B, इति बुद्धिवर्गः (29 verses), 5A, इत्यंतःकरणवर्गः (26 verses).

Of the next varga, which is left incomplete, we have five verses only.

4726B.

6880. *The Same.*

Substance, country-made paper. 10 × 5 inches. Folia, 10, of which the ninth is missing. Lines, 13 on a page. Extent in ṣlokas, 260. Character, modern Nāgara. Appearance, fresh.

For the beginnings and the colophons of the first few *vargas*, see the previous number.

5A, इति वचनक्रियावर्गः ४ (28 verses and a half); इति शब्द-क्रियावर्गः॥५ (8 verses); 6B, इति मर्त्यचेष्टावर्गः ६ (34 verses); 7A, इति ब्रह्मक्रियावर्गः।(24 verses); (of the next vargas we have 1–47 verses. The colophon and the beginning of the following varga, are not in the MS., 1–23 verses being lost

in the missing leaf); 10A, इति वैश्यचेष्टावर्गः (24–28 verses); 10B, इति शूद्रचेष्टावर्गः (13 verses).

The concluding verses:—

क्रियाकोशं भट्टमल्लो यद्यपीमं व्यधात् पुरा ।
तथापि तेषु संचित्य क्रिया भूरिप्रयोगिनी ॥ १ ॥
कोशोयमतिसंक्षिप्तो व्यरचि बालबुद्धये ।
भूयाद्भगवतो वासुदेवस्य प्रीतये चिरं ॥

Colophon:—

समाप्तोयं क्रियाकोशः ।

इति विश्वनाथसूनु-रामचंद्रविरचिते क्रियाकोशे द्वितीयकांडः समाप्तः ॥

4726C.

7171. *The Same.*

Substance, country-made paper. $10\frac{1}{4} \times 5$ inches. Folia, 11. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh.

Last Colophon:—

समाप्तोयं क्रियाकोशः ।

इति विश्वनाथसूनुरामचंद्रविरचिते क्रियाकोशे द्वितीयकाण्डः समाप्तः ॥

For the work see the previous number.

In the present manuscript the first kāṇḍa ends with Śabda-kriyā-varga.

4727.

5049. *A collection of words containing the letters "श" "ष" "स", attributed to Puruṣottama Deva.*

Substance, country-made paper. 13½ × 3 inches. Folia, 4. Lines, 7 on a page. Extent in ślokas, 80. Character, Bengali of the early nineteenth century. Appearance, fresh. Complete.

Colophon :—

इति श्रीपुरुषोत्तमदेवकृतः श ष सभेदः समाप्तः ।

See I.O. Catal. 1033.

4728.

3381.

Substance, country-made paper. 15 × 3 inches. Folia, 18. Lines, 6 on a page. Character, Bengali of the eighteenth century. Appearance, faded.

Contains a number of school-books.

I. एकाक्षरकोषः ।

2A, इति श्रीपुरुषोत्तमदेवविरचित एकाक्षरकोषः समाप्तः ।

Incomplete in the beginning.

II. उष्मविवेक ।

By Gada Siṅha, in four chapters.

5A, इति गदसिंहविरचितोष्मविवेके शकारकथनं समाप्तम् ।

The number of verses is 49.

6A, इति मूर्द्धन्यषकारकथनं समाप्तम् ।

Complete in 17 verses.

8B, इति गदसिंहविरचित उष्मविवेके विवेकिजनमण्डिते ।

कथितो दन्त्यसकारो मुनिगुणगणिताभिरार्य्याभिः ॥

इति दन्त्यसकार प्रकरणं समाप्तम् ।

8B, इति गदसिंहविरचित उष्मविवेके छकारकथनं समाप्तम् ।

In two verses.

12B, इत्युष्मभेदनक्तत् श्रीगदसिंहोल्पदृश्वनां प्रीत्यै ।
स करोतु सदसि गेयं यस्यायं वर्त्तते हृदये ॥

Complete in 74 verses.

III. सकारनिर्णयः ।

15A, इति श्रीपुरुषोत्तमदेवकृतौ सकारनिर्णयः समाप्तः ।

Complete in 36 verses.

IV.

15B, इति नकारभेदः समाप्तः ।

V. शब्दभेदप्रकाशः ।

18B, इति शब्दभेदप्रकाशः समाप्तः ।

See I.O. Catal. No. 1038.

4729.

8749. **शब्दभेदप्रकाशः ।** *Śabda-bheda-prakāśaḥ.*

By Maheśvara.

Substance, country paper. 10 × 5 inches. Folia, 6. Lines, 11 on a page. Extent in ślokas, 125. Character, Nāgara. New. Complete.

A spelling-book.

See No. 429 Oxf.

4730.

4623.

Substance, country-made paper. 14½ × 3 inches. Folia, 3. Lines, 7. on a page. Extent in ślokas, 50. Character, Bengali of the eighteenth century. Appearance, fair. Complete.

A spelling book by Yādavendra.

The mañgalācaraṇa and the object of the work :—

सन्निधाय शिवयोः पदाम्बुजं मानसे मतिमतां मुदे भृशम् ।
सन्तनोति सकलं शनभेदं यादवेन्द्र(?) गुरुसेवकः ॥

2B, इति तालव्यशकारकथनम्, इतिमूर्द्धन्यषकारकथनम्; 3A, इति दन्त्यसकारकथनम्; 3B, इति नित्यणत्वं समाप्तम् ।

It ends thus :—

अङ्कणां गिवणां चाणुं शोगितञ्च किणोत्वणः ।
रचितं यादवेन्द्रेण नित्य णत्वं कविप्रियम् ॥

4731.

4605.

Substance, country-made paper $16\frac{1}{2} \times 3\frac{1}{4}$ inches. Folia, 97 to 100 Lines, 6 on a page. Character, modern Bengali. Appearance, fresh.

I.

Words with Tālavya ś.

Ends in leaf 97B :—

इति तालव्यशकारभेदः ।

Beginning :—

श्रेयः शर्म्म निशात शकट शोचिर्यशः, etc., etc.

II.

Words with Mūrdhanya ṣ.

Ends in 98A :—

इति मूर्द्धन्यषकार भेदः ।

III.

दन्त्यसकारभेदः ending in 98B.

IV.

This portion ends in 99B. It is a collection of words spelled in two different ways, and agrees, in the beginning, with Dvi-rūpa-koṣa, ascribed to Puruṣottama Deva (I.O. Catal. No. 1037 and our Catal. 4725).

It ends :—

चेटी चेतीति कथिता रजःसु च रजो मतः ।

There is no colophon.

V.

Then three lines with the colophon :—

इति णकारभेदः समाप्तः ।

VI.

Then एकाक्षरकोष by Puruṣottama Deva, here beginning with the first consonant क. The vowels come after the consonants.

Colophon :—

इति श्रीपुरुषोत्तमविरचित एकाक्षरकोषः समाप्तः (in 100B).

VII.

Then the beginning of सारस्वताभिधानम् in two lines and a half.

ॐ नमो गणेशाय ।

सारस्वताभिधानन्तु प्रवक्ष्यामि विशेषतः ।

गोपनीयं कवीन्द्राणां आयुषोऽपि कलक्षतः ॥, etc.

4732.

111. **जकारभेदः (?)** । *Jakāra-bhedaḥ* (?).

This MS. has been noticed by Rājendra-lāla under No. 915.

A spelling book, designed to point out what words have the letter श, and what words ष, what words have the letter स, and what the letter ण, and what words have the letter न. By Puruṣottama, apparently a Bengali, who pronounces those letters, just as Bengalis do.

Rājendra-lāla gives the title of the book as नकारभेद, which is only the name of a chapter. What its name really is cannot be ascertained, as the first leaf is missing.

Post Colophon Statement :—

श्रीजयदेवशर्म्मणा लिखितम् ।

शकाब्दा १६६१ ।

4732A.

7123. **निघण्टुसमयः** । *Nighaṇṭu-samayaḥ.*

By Dhanañjaya.

Substance, country-made paper. 10 × 5 inches. Folia, 16. Lines, 10 on a page. Character, Jaina Nāgara. Date, Saṃvat 1897. Appearance, fresh. To the end of the second chapter.

A book of synonyms ; the author is a Jaina.

Beginning :—

श्रीसरस्वत्यै नमः ।

ॐ नमः सिद्धेभ्यः ॥

तं नमामि परं ज्योतिरवाङ्मनसगोचरम् ।

उन्मूलयत्यविद्यां यत् विद्यामुन्मी(न्मू)लयत्यपि ॥

युग्मनाम ॥

द्वयं द्वितयमुभयं यमलं युगलं युगं ।

युग्मं द्वन्द्वं यमं द्वैतं पादयोः पातु जैनयोः ॥ २ ॥

Colophons :—

I.

13A, इति श्रीधनंजयकृतौ निघंटसमये शब्दसंकीर्णप्ररूपणो(णे) नाम प्रथमः परिच्छेदः ॥

Post Colophon :—

संवत् १८९७ रामि श्रावण वदि ७ सप्तम्यां लिखितं रामनाथेन मंगलवारे लिखितं वनेड़ा मध्ये । लिखितं स्वपठनार्थं ॥

II.

० शब्दसंकीर्ण-स्वरूपनिरूपणो द्वितीयः परिच्छेदः समाप्तः ॥

Post Colophon :—

संवत् १८९७ रा। मिति श्रावण वुदि ७ सप्तम्यां वारे मंगलवारे लिखितं + + + + (A name blurred over with ink.) पठनार्थं ग्राम वनेड़ा मध्ये श्रीरस्तु कल्याणमस्तु ॥

CHANDAS OR METRE.

4733.

9669. श्रुतबोधः । *Śruta-bodhaḥ.*

By Kālidāsa.

Substance, country-made paper. 14 × 6½ inches. Folia, 6. Lines, 5 on a page. Extent in ślokas, 72. Character, Nāgara. Appearance, tolerable. Complete.

4734.

4451. *The Same.*

Substance, country-made paper. 21½ × 4 inches. Folia, 4. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

4735.

9194. *The Same.*

Substance, country-made paper. 12 × 7 inches. Folia, 2. Lines, 15 on a page. Extent in ślokas, 66. Character, Nāgara. Appearance, old. Complete.

A well-known work.

4736.

8359. *The Same.*

Substance, country-made paper. 9½ × 4¼ inches. Folia, 4. Lines, 8 on a page. Character, Nāgara. Date, Saṃvat 1899. Appearance, fresh. Complete.

Colophon :—

इति श्रीकविकालिदासकृतं श्रुतबोधनाम छन्दोग्रन्थं समाप्तं ।

Post Colophon :—

संवत् १८९९ ।

ज्येष्ठे मासे सिते पक्षे पौर्णिमायां शुभे दिने ।

+ + + + + + सिद्धियोगे विशेषतः ॥

4737.

7786. *The Same.*

Substance, country-made paper. 10 × 4¾ inches. Folia, 5. Lines, 9 on a page. Character, Jaina Nāgara. Date, Samvat 1896. Appearance, fresh. Complete.

Colophon :—

इति श्रीपंडितवररुचि (?) कालिदासविरचिते कान्ताप्रश्ने एकान्तसमासीने श्रुतबोधाभिधाननाम छंदः संपूर्णम् ॥

Post Colophon :—

संवत् १८९६ रा वर्षे मिति माघमासे कृष्णपक्षे तिथौ दशम्यां १० ॥ वुदवारे ॥ लिखितं रामनाथेन पठनार्थं ॥ राज-पुरमध्ये ।

4738.

5576E. *The Same.*

Substance, palm-leaf. 15 × 1½ inches. Folia, 5 by counting. Lines, 3 on a page. Character, Udiya of the early nineteenth century. Appearance, fresh. Complete.

4739.

5086A. *The Same.*

Substance, country-made paper. 17 × 3½ inches. Folia, 101 to 103. Lines, 6 on a page. Character, Bengali. Date, Śaka 1698. Appearance, old and discoloured. Complete.

In 101A, line 7, we have the following colophon :—

इति सारस्वताभिधानं समाप्तम् ।

Then begins Kālidāsa's Śruta-bodha.

Colophon :—

इति श्रीकविकुलतिलकश्रीकालिदासविरचितछन्दःशास्त्रे श्रुतबोधः समाप्तः ।

Post Colophon Statement :—

नागाङ्कर्त्तुनिशाधीशे शाके सिंहस्थिते रवौ ।

लिखिता पुस्तिका चैषा श्रीचन्द्रोदयशर्म्मणा ॥

अस्य व्यक्तमाह १६६८ ।

4740.

4691. *The Same.*

Substance, country-made paper. 14×2½ inches. Folia, 3. Lines, 9 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured. Complete.

There is one stray leaf in the manuscript.

4741.

9146. *The Same.*

With the commentary सुबोधिनी *by Mano-hara Śarman.*

Substance, country-made paper. 12×6½ inches. Folia, 6. Lines, 14 on a page. Appearance, tolerable. In tripaṭha form.

The text is well known and often printed.

For the commentary see L. 1715.

4742.

8358. श्रुतबोधः । *Śruta-bodhaḥ.*

Here attributed to Vararuci.

Substance, country-made paper. 10½×4¼ inches. Folia, 5. Lines, 6 on a page. Character, Nāgara. Date, Saṃvat 1793. Appearance, old. Complete.

Colophon :—

इति पंडितवररुचिविरचिते कांताप्रश्ने एकान्ते समासीने श्रुतबोधनं नाम छन्दोलक्षणं परिसमाप्तं ।

Post Colophon :—

संवत् १७९३ मिति चैत्र वदि प्रतिपदा लिखितं रघुनाथेन स्वपठनार्थं ॥ श्रीरस्तु ॥

Beginning :—

अभयज्ञानमुद्राख्यमालापुस्तकधारिणी ।
त्रिनेत्रा पातु मां देवी जटाबालेन्दुमण्डिता ॥
मण्डिगुरुस्त्रिलघुश्च लकारः, etc., etc.

4743.

1303. **छन्दोनुशासनम् ।** *Chhandonuśāsanaṃ.*

With Vṛtti.

Both by Hema Chandra Sūri.

Substance, country-made paper. 11 × 5½ inches. Folia, 175. Lines, 9 on a page. Extent in ślokas, 3,150. Date, Saṃvat 1910. Complete in eight chapters.

A comprehensive work on metre.

See W. 1709, and Auf. Cat. Cat. Vol. I.

It begins :—

Commentary :—

श्रीगणेशाय नमः । अर्हं । शब्दानुशासनविरचनानन्तरं तत्फलभूतं काव्यमनुशिष्य तदङ्गभूतं छन्दोनुशासनमारिप्सुमानः शास्त्रकारश्शास्त्रविघ्नातदेवतानमस्कारपूर्व्वकमुपक्रमते ।

Text :—

वाचं ध्यात्वार्हतीं सिद्धशब्दकाव्यानुशासनः ।
काव्योपयोगिनां वक्ष्ये छन्दसामनुशासनम् ॥

It ends :—

इह च प्रस्तारसंख्यौ यौ रचौ पयौ ग नष्टादयस्त्रयश्चित्रमात्रं च औ गस्तु पक्षे वानुविधायित्वेनानियतौ । न च छन्दनियमे

फलमस्ति। इति निरूपयोग पूर्व्वाचार्य्यापि स्मरणात् चास्माभि-(स्त)स्त्यक्तः।

Colophon :—

इत्याचार्य्यश्रीहेमचन्द्रविरचितायां स्वोपज्ञछन्दानुशासनवृत्तौ प्रस्तारादिव्यावर्णनो नामाष्टमोध्यायः ॥ ८ ॥

पद्यायं ३०५ सूत्रतः सम्पूर्णः छन्दोनुशासनमिति। उभयोर्मीलने श्लोकसंख्या २९९९।

Post Colophon :—

संवत् १९१० श्रावण कृष्ण ८।

4744.

1486. प्राकृतपिङ्गलम्। *Prākṛta-piṅgalam.*

Substance, country-made paper. $10\frac{3}{4} \times 5\frac{1}{4}$ inches. Folia, 32. Lines, 10 on a page. Character, Nāgara. Date, Saṃvat 1872. Appearance, fresh Complete.

Post Colophon Statement :—

शुभं ०। संवत् १८७२ का आसोज सुदी ११ भृगुवासरेण पिङ्गलमूलपत्र ३२ ग्रन्थ श्लोक ८००।

4745.

1370. *The Same.*

Substance, country-made paper. $12 \times 5\frac{1}{2}$ inches. Folia, 16. Lines, 9 on a page. Character, modern Deva Nāgara. Date, Saṃvat 1910. Appearance, fresh. The text only to the end of the Māttrā-vṛtta.

Printed with a commentary in Bibl. Ind. by Candramohana Ghosh.

Post Colophon Statement :—

श्रीसंमत् १९१० मीति आसाढ़मासे शुक्लपक्षे चतुर्थी रविवासरे समाप्तः। शुभं यात् ॥

श्रीरामाय नमः ॥

4746.

793. प्राकृतपिङ्गलम् *Prākṛta-piṅgalam*

Substance, country-made paper. 15 × 3½ inches. Folia, 30. Lines, 5 on a page. Extent in ślokas, 720. Character, Bengali. Appearance, old. Complete.

The last page is completely effaced.

Often printed with many commentaries.

4747.

792. पिङ्गलटीका । *Piṅgala-ṭīkā.*

By Vāmanācārya Sārva-bhauma.

For the manuscript see L. 1608.

Rājendralāla is wrong in saying that it is a commentary on the aphorisms of Piṅgala on the Sanskrit metres. It is really a commentary on the Prākṛta-piṅgala. The commentator, at the last verse, says that Piṅgala's work on the Prākṛta metres is a succint one, and refers to his own work Prākṛta-candrikā for details on the subject. The first pratīka quoted is जो विविहेति, the second दीहेति ।

4748.

3443. पिङ्गलछन्दःसूत्रम् *or* प्राकृतपिङ्गलम् ।

Piṅgala-chhandaḥ-sūttram or *Prākṛta-piṅgalam.*

With the commentary entitled Vidvan-mano-ramā by Vidyānanda Miśra of Kāmarūpa.

Substance, country-made paper. 13½ × 2¾ inches. Folia, 39. In tripāṭha form. Character, Bengali. Date, Śaka 1732. Appearance, fresh. Complete.

The commentary begins :—

श्रीकृष्णाय नमः ॥

अहमिव कदाचिदन्या मानसमस्य हरते पुरा रमणी ।
ध्रुवमिति यस्य शरीरे गौरी लीनाऽभवत् स पातु त्वाम् ।
श्रीविद्यानन्दमिश्रेण कामरूपनिवासिना ।
क्रियते पिङ्गलग्रन्थटीका विद्वन्मनोरमा ॥

इह खलु शास्त्राधिकततरा पिङ्गलं मङ्गलार्थं स्तौति । जो विविहेति ।

It ends thus :—

वर्णागम-वर्णविपर्य्यय-वर्णनाश-विकारनाशादिकञ्च तन्नोक्तम् ग्रन्थबाहुल्यभयादिति ।

Colophon :—

इति श्रीकामरूपनिवासि-पण्डितश्रीविद्यानन्दमिश्रकृतायां पिङ्गलटीकायां वर्णवृत्तपरिच्छेदः समाप्तः ।

Post Colophon :—

शक १७३२ श्रावणाख्यमासे ।

4749.

5741. **पिङ्गलसारविकाशिनी ।** *Piṅgala-sāra-vikāśinī.*

By Ravi Miśra.

With the text.

Substance, country-made paper. 14×7¼ inches. Folia, 43. In tripāṭha form. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

For the commentary see I.O. Catal. No. 1110.

The present MS. gives the name of the author's grandfather as Caṇḍeśa and not Dhaṇḍeśa as in the extract of the I.O. Catalogue.

4750.

5840. पिङ्गलार्थप्रदीपः । *Piṅgalārtha-pradīpaḥ.*

A commentary on the Prākṛta-piṅgala, by Lakṣmīnātha, son of Rāya Bhaṭṭa, son of Nārāyaṇa Bhaṭṭa, son of Rāmacandra Bhaṭṭa.

With the text.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{4}$ inches. Folia, 55. Lines, 9, 10 on a page. Character, Nāgara of the eighteenth century. Appearance, old and discoloured. Incomplete at the end.

The commentary begins :—

गोपीपीनपयोधरद्वयमिलच्चेलाञ्चलाकर्षण-
द्वेलि (?) व्यापृतचारुचञ्चलकराम्भोजं व्रजत् कानने ।
द्राक्षामञ्जुलमाधुरीपरिणमद्वाग्विभ्रमं तन्मना-
गद्वैतं समुपास्महे यदुकुलालम्बं विचित्रं महः ॥
लम्बोदरमवलम्बे स्तम्बेरमवदनमेकदन्तवरम् ।
अम्बेक्षितमुखकमलं यं वेदो नापि तत्त्वतो वेद ॥
गङ्गाशीतपयोभयादिव मिलद्व्यालाक्षिकीलादिव
व्यालक्ष्वेलजफुत्कृतेरिव सदा लक्ष्मणापवादादिव ।
स्त्रीशापादिव कण्ठकालिमकुहूसान्निध्ययोगादिव
श्रीकण्ठस्य कृशः करोतु कुशलं शीतद्युतिः श्रीमताम् ॥
विहितदयां मन्देष्वपि दत्त्वानन्देन वाङ्मयं देहं ।
शब्दार्थसन्देहव्ययाय वन्दे चिरं गिरं देवीम् ॥
भट्ट श्रीरामचन्द्रः कविविबुधकुले लब्धदेहः श्रुतो यः
श्रीमन्नारायणाख्यः कविमुकुटमणिस्तत्तनूजोऽजनिष्ट ।
तत्पुत्रो रायभट्टः सकलकविकुलख्यातकीर्त्तिस्तदीयो
लक्ष्मीनाथस्तनूजो रचयति रुचिरं पिङ्गलार्थप्रदीपम् ॥
श्रीरायभट्टतनयो लक्ष्मीनाथः समुल्लसत्प्रतिभः ।
छन्दसि पिङ्गलभणिते तनुते टीकामुदारमतिः ॥

जलौकसां तुल्यतमैः खलैः किं
रम्येऽपि दोषग्रहणस्वभावैः ।
सतां परानन्दनमन्दिराणां
चमत्कृतिं मत्कृतिरा(मा)तनोतु ॥
यन्न सूर्य्येण संभिन्नं नापि रत्नेन भास्वता ।
तत् पिङ्गलप्रदीपेन न[ा]शतामान्तरं तमः ॥
यद्यस्ति कौतुकं वः छन्दः सन्दर्भविज्ञाने ।
सन्तः पिङ्गलदीपं लक्ष्मीनाथेन दीपितं पठत ॥
... ...
... ...

ग्रन्थारम्भे ग्रन्थकृदभिमतसिद्धये छन्दःशास्त्रा+++पिङ्गलनागानुस्मरण-
लक्षणं मङ्गलमाचरति

जोविविह मत्त साअरपारं पत्तो, etc., etc.

The commentary was composed in 1600 and quoted in Vṛtta-ratnākarādarśa.

See Aufrecht Cat. Cat., Vol. I.

4751.

8708. **पिङ्गलप्रकाशः ।** *Piṅgala-prakāśa.*

By Vaṃśīdhara, son of Kṛṣṇa.

Substance, country paper. 12×6 inches. Folia, 36. Lines, 15 on a page. In tripāṭha form, Character, Nāgara. Date, Saṃvat 1877. Fresh. Incomplete.

In leaf 36 the colophon runs thus :—

इति पिङ्गलप्रकाशे गाथा प्रकरणं समाप्तं ।

4751A.

10099. संजीवनी । *Sanjīvanī.*

Being a commentary on Piñgala-chhanda.

By Halāyudha.

Substance, country-made paper. 9¼ × 4½ inches. Folia, 66. Lines, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, old. Complete.

Last Colophon :—

इति श्रीमत् हलायुधकृतायां छन्दोवृत्तौ वेणीदत्तलिखितायां
संजीवनीनाम्न्यां अष्टमोऽध्यायः संपूर्णतामगात् ।

Post Colophon :—

धर्म्माङ्गदस्यात्मजलौहनामा विख्यात उर्व्व्यामिव वासुदेवः ।
वभूव यस्याग्रपुरं मृडान्याः पत्यु र्निवासः सुसुखानि लिप्सोः ॥
तत्सूनुर्वासुदेवाभिध इति समभूद्भूपमान्यः सपत्न-
व्यूहाब्धग्रस्वामुखाग्निर्निजकुलवनजव्रातभानुर्मन(ह)स्वी ।
अन्तर्वानीरमाप प्रतिनिधिरलकाधीशतुल्यो धनेना-
म्नायाब्धेः कर्णधारो जगति विजयते यस्य कीर्त्तिप्रपञ्च[ः] ॥
तत्सूनुरभवद् भोगीत्याख्यः शास्त्रज्ञ उत्तमः ।
तत्पुत्रो वेणिदत्ताख्यो[ऽ]दश्छन्दोभाष्यमालिखत् ॥

An edition of the text, with Halāyudha's commentary, has been published in the *Bibliotheca Indica*, by Visva-nātha Sāstrin (1871–4).

4752.

5719. वृत्तमौक्तिकम् । *Vṛtta-mauktikam.*

By Candra-sekhara, son of Lakṣmī-nātha Bhaṭṭa.

Substance, country-made paper. 9½ × 4¼ inches. Folia, 52 + 204. Lines, 8 on a page. Extent in slokas, 6,000. Character, Nāgara of the early nineteenth century. Appearance, discoloured. Complete.

Beginning :—

श्रीगणेशाय नमः। श्रीकृष्णाय नमः।

युष्मान् पातु चिरन्तनं किमपि तत् सत्यं चिदेकात्मकम्

प्रोतं यत्र चराचरात्मकमिदं वाक्चेतसोर्यत् परम्।

यस्माद्विश्वमुदेति भाति च यतो यस्मिन् पुनर्लीयते

यद्विन्तं श्रुतिशान्तदान्तमनसामानन्दकन्दं मह ॥

अमुष्मिन् मे दर्व्वीकरकलितदुर्व्वोधविषमे

मतिश्छन्दःशास्त्रे यदपि चरितुं नास्ति विपुला।

तथाप्याराध्यश्रीपितृचरणसेवासुमतिना

तदीयाभिर्वाग्भिर्विरचितपथे गम्यत इह ॥

श्रीलक्ष्मीनाथभट्टस्य पितुर्नत्वा पदाम्बुजम्।

श्रीचन्द्रशेखरकविस्तनुते वृत्तमौक्तिकम् ॥

श्रीमत् पिङ्गलनागोक्तछन्दः शास्त्रमहोदधिः।

पितृप्रसादादभवन्मम गोष्पदसन्निभः ॥

अलसाः प्राकृते केचिद्भवन्ति सुधियः क्वचित्।

तत्सन्तोषाय भवतु वार्त्तिकं वृत्तमौक्तिकम् ॥

यो नानाविधमात्राप्रस्तारात् सागरं प्राप्य।

गरुड़मवञ्चयदतुलः स हि नागः पिङ्गलो जयति ॥

दीर्घः संयुक्तपरः पादान्तो वा विसर्ग विन्दुयुतः।

स गुरुर्वक्रो द्विकलो लघुरन्यः शुद्धः एककलः ॥

A Sanskrit treatise on Prākṛta metres being based on the Prākṛta-chandaḥ sūttra of Piñgala. As a matter of fact, it is only a metrical paraphrase of Piñgala's rules, in Sanskrit. The examples in illustration of the rules are also in Sanskrit. It is called a Vārtika to Piñgala's work.

I.O. Catal. 1114 describes only the first part of the work. Here in the present manuscript we have both the parts, each separately paged. Part I is complete in 52 leaves and Part II in 204 leaves.

Date of the composition of the first part :—

बाणमुनितर्कचन्द्रैर्गणिते, ऽब्दे (१६७५) वृत्तमौक्तिकं रुचिरम् ।
माघे वलक्षपक्षे पञ्चम्यां चन्द्रशेखरश्चक्रे ॥ ३२९ ॥

Colophon to the first part :—

कविचक्रचूडामणि-च्छन्दःशास्त्रपरमाचार्य-सकलोपनिषद्रहस्या-र्णवकर्णधार-श्रीलक्ष्मीनाथभट्टात्मज-कविशेखर-श्रीचन्द्रशेखरविर-चिते श्रीपिङ्गलवार्त्तिके वृत्तमौक्तिके श्रीमात्रावृत्ताख्यः प्रथमः परिच्छेदः । समाप्तश्चायं वार्त्तिकपूर्वखण्डः ।

Part II begins thus :—

शिरो दीव्यद्गङ्गाजलभवकलालोलकमला-
न्यलं शुण्डादण्डोद्धरणविषयाण्यारचयता ।
जटायां क्लृप्तायां द्विरदवदनेनाथ रभसा-
दुदस्यन् गौरीशः क्षपयतु मनः क्षोभनिकरम् ॥

ॐ नमः शिवाय ।

मात्रावृत्तान्युक्त्वा कौतूहलतः फणीन्द्रभणितानि ।
अथ चन्द्रशेखरकृती वर्णच्छन्दांसि कथयति स्फुटतः ॥

It ends thus :—

अवान्तरं प्रकरणं चतुःसंख्यं प्रकीर्त्तितं ।
सम्भूय चात्र गदितं रसेन्दुमितमुत्तमम् ॥

202A, उभयोः खण्डयोश्चापि सम्भूयैव प्रकाशितम् ।
द्वाविंशतिप्रकरणं रुचिरं वृत्तमौक्तिके ॥
मात्सर्य[मुत्सार्य] सदा सहृदयैरिदं द्वाविंशति ॥ २२ ॥

... ...
... ...

202B, श्रीचन्द्रशेखरकृते रुचिरतरे वृत्तमौक्तिकेऽमुष्मिन् ।
अक्षरवृत्तविधायकखण्डः सम्पूर्णतामगमत् ॥
लक्ष्मीनाथसुभट्टवर्य इति यो वाशिष्ठवंशोद्भव-
स्तत्सूनुः कविचन्द्रशेखर इति प्रख्यातकीर्त्तिर्भुवि ।

बालानां सुखबोधहेतुमतुलं सच्छन्दसां मन्दिरं
स्पष्टार्थं वरवृत्तमौक्तिकमिति ग्रन्थं मुदा निर्म्ममे ॥

Date of the composition of the work :—

=V.S. 1676.

=1620 A.D.

रसमुनिरसचन्द्रैर्भाविते (१६७६) वैक्रमेऽब्दे
सितदलकलितेऽस्मिन् कार्त्तिके पौर्णमास्यां ।
अतिविमलमतिः श्रीचन्द्रमौलिर्वितेने(न)
रुचिरतरमपूर्व्वं मौक्तिकं वृत्तपूर्व्वम् ॥
छन्दः शास्त्रपयोनिधिं लोपामुद्रापतिं पितरं ।
श्रीमल्लक्ष्मीनाथं सकलागमपारगं वन्दे ॥
याते दिवं सुतनये विनयोपपन्ने
श्रीचन्द्रशेखरकवौ किल तत्प्रबन्धः ।
विच्छेदमाप भुवि तद्वचसैव सार्द्धं
पूर्णीकृतस्य स हि जीवनहेतवेऽस्य ॥
श्रीवृत्तमौक्तिकमिदं लक्ष्मीनाथेन पूरितं यत्नात् ।
जीयादाचन्द्रार्कं जीवातुर्जीवलोकस्य ॥

Colophon :—

इत्यालङ्कारिक–चक्रचूडामणि–छन्दःशास्त्रपरमाचार्य्य–सकलोपनिषद्रहस्यार्णवकर्णधार–श्रीलक्ष्मीनाथभट्टात्मज–कविशेखर–श्रीचन्द्रशेखरभट्टविरचिते वृत्तमौक्तिके पिङ्गलवार्त्तिके वर्णवृत्ताख्यो द्वितीयः परिच्छेदः ।

समाप्तश्चायं वार्त्तिके द्वितीयः खण्डः ।

श्रीकृष्णायानन्तशक्तये नमः । श्रीरस्तु ॥

समाप्तमिदं श्रीवृत्तमौक्तिकं नाम पिङ्गलवार्त्तिकम् ।

From the concluding verses, it appears that the author died, leaving the work incomplete and it was his father who completed and published the work.

4753.

9662. **वृत्तरत्नाकरः ।** *Vṛtta-ratnākaraḥ.*

By Kedāra Bhaṭṭa.

Substance, country-made paper. 6½ × 14½ inches. Folia, 6. Lines, 11 on a page. Extent in ślokas, 171. Character, Nāgara. Appearance, old. Complete.

4754.

9661. *The Same.*

Substance, country-made paper. 12½ × 5 inches. Folia, 13. Lines, 4 on a page. Extent in ślokas, 130. Character, Nāgara. Appearance, tolerable. Complete.

4755.

7776. *The Same.*

Substance, country-made paper. 10¾ × 5 inches. Folia, 13. Lines, 7 on a page. Character, modern Jaina Nāgara. Appearance, fresh. Complete.

Colophon :—

इति वृत्तरत्नाकराख्ये छंदसि केदारभट्टविरचिते षष्ठोऽध्यायः समाप्तः । तत्समाप्तौ समाप्तोयं ग्रंथः ॥

Well known and often printed.

4756.

2167. *The Same.*

Substance, country-made yellow paper. 9¾ × 4¼ inches. Folia, 7. Lines, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

4757.

10304. *A commentary on the same, entitled Sugamā-vṛtti.*

By Samaya Sundara.

Substance, country-made paper. 10½ × 4 inches. Folia, 14, of which the 10th, 12th and 13th are missing. Lines, 20 on a page Extent in ślokas, 1,260. Character, Nāgara. Date, Samvat 1779. Appearance, old.

Colophon :—

इति श्रीवृत्तरत्नाकराख्ये छन्दसि श्रीसमयसुन्दरोपाध्यायविर-
चितायां वृत्तरत्नाकराख्ये सुगमवृत्तौ षष्ठोऽध्यायः ।

टीकेयं छन्दसः युते वृत्तरत्नाकरच्छन्दसि + + + + +
षष्ठोऽध्यायः ।

Post Colophon :—

संवत् १७७९ भाद्रपदे मासि सिते षष्ठ्यां गामपराख्यग्रामे
व्यलिखद् भागराजदीक्षित शिवराम ॥

The text by Kedāra Bhaṭṭa is well known.

The commentary begins :—

श्रीगणेशाय नमः ॥

पार्श्वनाथं जिनं नत्वा गणिः समयसुन्दरः ।
वृत्तरत्नाकरं छन्दो व्याख्यानं कुरुते स्फुटम् ॥
वृत्तयो बह्वः सन्ति छन्दसोस्य पुरातनाः ।
परं मयातिसुगमा व्याख्या तस्य विधीयते ॥

व्या[ख्या] पक्षे को द्विजोत्तमोऽभूत् । द्विजेषु उत्तमः, etc., etc.

It ends :—

वृत्तरत्नाकरे वृत्तिं गणिः समयसुन्दरः ।
षष्ठाध्यायसम्बन्धां पूर्णांचक्रे प्रयत्नतः ॥ १ ॥
संवति विधिमुखनिधिरसशशि (१६८४)सङ्ख्ये दीपपर्व्वदिवसे च ।
जालोरनामनगरे लुणियाकसलीर्पितस्थाने ॥ २ ॥
श्रीमत् खरत[र] गच्छे श्रीजिनचन्द्रसूरयः ।
तेषां सकलचन्द्राख्यो विनेयः प्रथमोऽभवत् ॥ ३ ॥
तच्छिष्यः समयसुन्दर एतां वृत्तिं चकार सुगमतरां ।
श्रीजिनसागरसूरिप्रवरे गच्छाधिराजेऽस्मिन् ॥ ४ ॥
यः कोपि मत्सरी मूढ़ः प्रशस्तिं न लिखिष्यति ।
सलोके लप्स्यते निन्दां कुशिभावी परत्र च ॥ ५ ॥

4758.

3109. वृत्तरत्नाकरटीका । *Vṛtta-ratnākara-ṭīkā.*

By Nārāyaṇa Bhaṭṭa.

Substance, country-made paper. 11 × 5 inches. Folia, 24. Lines, 21 on a page. Extent in ślokas, 1,600 as given at the end of the MS. Date, Śaka 1752. Appearance, discoloured. Complete.

Date of the composition of the work :—

याति विक्रमशके द्विखषटभू (१६०२) संमिते सितग कार्त्तिक रुद्रे ।
ग्रंथमूर्त्तिसुकृतं किलकुर्मो रामचन्द्रपदपूजनपुण्यं ।

Saṃvat 1602 =

Colophon :—

इति श्रीमद्विद्वन्मुकुटमाणिक्यश्रीभट्टरामेश्वरसूरिसूनुनारायण-भट्टविरचितायां वृत्तरत्नाकरटीकायां प्रस्तराध्यायः षष्ठः ॥ समाप्ता चेयं टीका ।

Post Colophon :—

ग्रन्थसंख्या १६०० ।
पञ्चबाणाश्वचन्द्राब्दे (1752) शुक्रे मासे तु तिष्ये भे ।
समाप्तिता चिरं नन्द्यात् शुक्लषष्ठ्यां गुरौ ध्रुवे ॥

For a description of the commentary see I.O. Catal. No. 1094 and Oxf. 1555. The commentary was composed in 1545 A.D.

The genealogy of the author's family :—

(1) Nāganātha.
(2) Aṅgadeva.
(3) Govinda.
(4) Rāmeśvara.
(5) Nārāyaṇa.

The present MS. reads the first name distinctly as Nāganātha and not Nāgapāśa as in the I.O. MS. and not Nāganābha as in the Oxf. MS.

4759.

5809. वृत्तरत्नाकरटीका सुधाख्या ।

Vṛtta-ratnākara-ṭikā entitled Sudhā.

By Cintā-maṇi Daivajña.

With the text.

Substance, country-made paper. 9 × 6¼ inches. Bound in book form. Folia, 27. Lines, 22 on a page. Extent in ślokas, 900. Character, Nāgara. Date, Saṃvat 1805. Appearance, soiled. Complete.

The commentary was written in Śaka 1559 = 1637 A.D.

Beginning :—

श्रीमद् गणेशं शिवमुख्यदेवतैः ।
स्वकार्य्यसिद्ध्यर्च्चितपादपद्मं ।
सिन्दूरपूरारुणगण्डयुग्मं
नमामि गौरीहृदयाम्बुजार्कम् ॥
दैवज्ञवर्य्यपरिसेवितपादपद्मं
गोविन्दतातमभिनाथगवीप्रदीपं ।
चिन्तामणिः प्रकुरुते प्रणिपत्य वृत्त-
रत्नाकरस्य विवृतिं सुलघुं सुधाख्याम् ॥

तत्र तावत् काश्यपमुनिवंशावतंस-पद्मेकाचार्य्यसूनुरनेकजन्मोपार्ज्जित-दुरित-संभूतविघ्नध्वंसकामो ग्रन्थकृत् केदारशर्म्मा ब्राह्मणो विशिष्टशिष्टाचारानुमित-श्रुतिबोधितकर्त्तव्यताकं शङ्करप्रणामरूपं मङ्गलमाचरन् वृत्तरत्नाकराख्यछन्दोग्रन्थ-करणमनुष्टुप्त्रयेण प्रतिजानीते ।

सुखसन्तानसिद्ध्यर्थं, etc., etc.

It ends :—

इति श्रीविद्वद्दैवज्ञमुकुटभूषणगोविन्दज्योतिर्वित्सूनुचिन्तामणि-दैवज्ञविरचितायां वृत्तरत्नाकरटीकायां सुधाख्यायां प्रस्ताराद्ध्यायः षष्ठः ।

वाराणसी सुरसमूहकृताधिवासा
सा राजते विविधमुक्तिपदप्रदातः (त्रः) (?) ।
यामावसन् निखिलशास्त्रविचारदक्षः
श्रीनीलकण्ठविधिविद् गणितागमज्ञः ॥
श्रीगार्ग्यवंशजशिरोमुकुटस्य सूनोः
सज्ज्योतिषागमपटुः कृतटिप्पनीशः ।
भूमीशवन्दितपदाम्बुरुहस्ततोऽभूत्
गोविन्ददैवविदहीशगवी प्रवीणः ॥
तस्मात् स्वनुरभूदहीशभणिति व्याख्यान-विदुत्तमः
साहित्यार्णवपारगो गुणनिधिः सिद्धान्तवेत्ता कविः ।
गोमत्या हृदयाम्बुजावरमणिर्दैवज्ञचिन्तामणिः
ज्योतिर्ज्ञाटशिरोमणिर्विरचित प्रस्तारचिन्तामणिः ॥
हेरम्बपादयुगलं हृदये विचिन्त्य
छन्दोज्ञशिष्यविहितार्थनया प्रगुणः ।
चिन्तामणिः शिशुहितामकरोत् सुवृत्त-
रत्नाकरस्य विवृतिं सुलघुं सुधाख्याम् ॥

नन्दबाणशरभूमित शाके १५५९ मार्गशीर्षसितपक्षदशम्यां ग्रन्थपूर्त्तिमकृतार्पितः स्तान्महामिष्ट + + + गणनाथ ॥ (?)

Colophon :

इति विद्व + + मुकुटभूषणगोविन्दज्योतिर्वित्-सूनुदैवज्ञ-चिन्तामणिविरचिता वृत्तरत्नाकरटीका सुधानाम्नी समाप्ति-मगमत् ॥

Post Colophon :

संवत् १८०५ आश्विन ३ रवौ विलिखितेयं मया रूपान्नुकौलैः ॥

4760.

10900. वृत्तरत्नाकरसेतुः । *Vṛtta-ratnākara-setuḥ.*

Vṛtta-ratnākara-setuḥ (a commentary on Vṛtta-ratnākara).

By Hari Bhāskara.

With the text.

Substance, country-made paper. 12×6 inches. Folia, 20. In tri pāṭha form. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

Written in A.D. 1876 at Benares.

Colophon :—

इति श्रीमदग्निहोत्रिकु(लि ते)लतिलकायमान-श्रीमदापाजिभट्ट-
सूनुहरिभास्करविरचितो वृत्तरत्नाकरसेतुः समाप्तः ।

See L. 712, W., p. 225, Oxf. 198A.

4760A.

9011. *The Same.*

Substance, country paper. 10×4 inches. Folia, 41. Lines, 10 on a page. Extent in ślokas, 800. Character, Nāgara. Date, Saṃvat 1881. Fresh.

Complete in 41 leaves, of which the first is missing. Dated Saṃvat 1881.

See L. 712.

4761.

10338. *The Same.*

(Commentary only.)

Substance, country-made paper. 9½×4¼ inches. Folia, 37. Lines, 8, 9 on a page. Extent in ślokas, 576. Character, Nāgara. Date, Saṃvat 1806. Appearance, fresh. Complete.

The time of the composition of the commentary :—

अब्धिवह्निहयभूमिते वर्षे (1732) यद् वसन्तसमये मधुशुक्ले ।
आगतः प्रतिपदीह समाप्तिं सेतुरेष बुधसङ्घमुदेऽस्तु ॥

Colophon :—

इति श्रीमत् कश्यपान्वयसम्भवाग्निहोत्रिकुलतिलकायमान-श्रीमदायाजिभट्टसूनु-पराभिधान-हरिभास्करविरचिते वृत्तरत्नाकरे सेतुः समाप्तिमगात् ।

The genealogy is given as follows:

36B, अंबिकेश्वरपुरीकृतवासादग्निहोत्रि कुलनि(र)धिचन्द्रात् ।

पुण्यपूर्णपुरुषोत्त[म]भट्टा(द्)द्बभूव सुकृती हरिभट्टः । १ ।

वेदवाक्यनिचयोवचयेन प्रेक्षितो विधिरिवेह बुधोघैः ।

लोकगीतविमलायतकीर्त्तिः सोपि सज्जनमणिर्जयति-स्म । २ ।

तस्मादुद्भूतकीर्त्तिः कृतसुकृतभरान्मंत्रतंत्र(?)

साधूनामग्रगण्योऽगददलनविधौ मानवानां शरण्यः ।

काशीक्षेत्राधिवासी हृतकठिनतराराातिषड्वर्गदंभः

श्रीमानायाजिभट्टः सुरयजनरतः शुद्धधीराविरासीत् । ३ ।

सेतुस्तत्तनयेन शैवनगरे सद्वृत्तरत्नाकरे

नेतुं भास्करशर्म्मणा विरचितः पारं बुधानां गणं ।

तेनानम्रसुरासुरेन्द्रनिकरव्यालोलमौलिस्खल-

च्चंचद्रत्नमरीचिरंजितपदो देवो रविः प्रीयतां । ४ ।

Post Colophon :—

सम्बत् १८०६ शाके १७७१ माघशुक्ल पूर्णिमा रविवासरे लिखितमिदं पुस्तकं श्रीवाजपेई रामसहायेन । यादृशं पुस्तकं ।

Already noticed.

4762.

9395. *The Same with the text.*

Substance, country-made paper. 10 × 5½ inches. Folia, 25. Lines, 14 on a page. Tripāṭha form. Character, Nāgara. Appearance, old. Complete.

The text by Kedāra Bhaṭṭa is well known, and has been printed several times in Calcutta. For the commentary see L., Vol. II, p. 126, No. 712.

Leaves from 22 to 25 seems to have been restored.

4763.

5841. वृत्तरत्नाकरादर्शः । *Vṛtta-ratnākarādarśaḥ.*

A commentary on Kedāra's Vṛtta-ratnākara by Divākara Bhaṭṭa, son of Mahādeva Bhaṭṭa and grandson of Bhāradvāja Bālakṛṣṇa Bhaṭṭa.

Substance, country-made paper. 10×5 inches. Folia, 2 to 69 with the 16th missing. Lines, 13 on a page. Character, Nāgara of the early nineteenth century. Appearance, discoloured. Incomplete both ends.

The first and the last colophons in the incomplete manuscript are :—

13A, इति श्रीमद्भारद्वाजमहादेवात्मजदिवाकरकृते वृत्तरत्नाकरादर्शे वृत्तपरिभाषाध्यायः प्रथमः ।

46A, भारद्वाजकुले श्रुतिस्मृतिपटुः श्रीसूर्य्यभक्तस्तथा
रामाराधनतत्परोपि च महादेवोऽभवत्तार्किकः ।
तत्पुत्रेण दिवाकरेण रचिते श्रीवृत्तरत्नाकरा-
दर्शे सत्कविपद्यपंक्तिसहजे ऽध्यायो गतः पञ्चमः ॥

See I.O. Catal. No. 1095.

The date of the composition of the commentary is given in the following verse in the I.O. Catalogue :—

पूर्णाब्धिसप्तैकमिते प्रवर्षे सत्कार्त्तिके मासि विशुद्धपक्षे ।
तार्तीयपूर्णे दिवसे सुपुण्ये ह्यादर्श इत्थं घटितः समाप्तः ॥

The date is Saṃvat 1740=1684 A.D.

4764.

5858. वृत्तरत्नाकरटीका भावार्थदीपिका ।

Bhāvārtha-dipika, a commentary on Vṛttaratnākara.

By Janārdana.

Substance, country-made paper. 11×5 inches. Folia, 2 to 43. The first leaf is missing. Lines, 9 on a page. Extent in ślokas, 1,000, Character, Nāgara of the nineteenth century. Appearance, old.

It ends thus :

वृत्तरत्नाकरग्रन्थवृत्तिं सूरिर्जनार्द्दनः ।
चकार भगवत् प्रीत्यै + + भावार्थदीपिकाम् ॥

Colophon :-

इति श्रीजनार्द्दनविबुधविरचितायां भावार्थदीपिकाभिधायां वृत्तरत्नाकरटीकायां प्रस्तारादिनिरूपणं नाम षष्ठाध्यायः ।
समाप्ता चेयं भावार्थदीपिकाभिधा वृत्तरत्नाकरटीका ।

4765.

5076. छन्दोमञ्जरी । *Chando-mañjari.*

Substance, country-made paper. 16½×3½ inches. Folia, 21. Lines, 6 on a page. Character, Bengali. Date, Saka 1718. Appearance, fresh. Complete.

Colophon :

इति छन्दोमञ्जर्य्यां गद्यप्रभेदो नाम षष्ठः स्तवकः ।
इति गोपालदासजगङ्गादासेन रचिता छन्दोमञ्जरी समाप्ता ।

Post Colophon Statement :-

प्रणम्य देवं गोपालं गुरुं गणेशमेव च ।
तारिणीञ्च नमाम्यद्य कालिकाञ्च दिगम्बरीम् ॥
लिखितेयं मया देव जम्बदग्रामवासिना ।
जामं चरणयाः पदं ध्यात्वा श्रीहरेकृष्णशर्म्मणा ॥

दुर्गाशरणम्। शकाब्दा १७१८ तारिख ८ श्रावण। श्रीहर-सुन्दरीध्यानपूर्व्वकं मया लिखितम्। श्रीठाकुरदास देवशर्म्मणः पुस्तकम्। यत्नेन लिखितो ग्रन्थः, etc., etc.

4766.

10835. *The Same.*

Substance, country-made paper. 16 × 2½ inches. Folia, 24. Lines, 5 on a page. Character, Bengali. Date, Śaka 1576. Appearance, discoloured. The 7th leaf is missing.

Last Colophon :—

इति कविराजश्रीगङ्गादासभिषग्विरचिता छन्दोमञ्जरी समाप्ता।

Post Colophon :—

ॐ नमो गुरवे॥ श्रीश्रीदुर्गा॥ समाप्तश्चायं ग्रन्थः॥ माह श्रावण शनिवार मोकाम विष्णुपुर श्री + विद्यासागरमहा-पात्रस्य गृहे समाप्तियं॥ शकाब्दाः १५७६॥ सन १०६० साल॥ इति छन्दोविशेषः॥

4767.

10806. *The Same.*

Substance, country-made paper. 16 × 3½ inches. Folia, 19. Lines, 6 on a page. Character, Bengali. Date, Śaka 1642. Appearance, discoloured. Complete.

Colophon :—

इति कविराज श्रीगङ्गादासभिषग्विरचिता छन्दोमञ्जरी समाप्ता।

Post Colophon :—

शुभमस्तु। शकाब्दाः १६४२ चैत्रस्य प्रथमदिवसे समाप्तिरिति सनब्दाः सन १०२६ (perhaps 1126) श्रीकृष्णमणिदेवशर्म्मणः पुस्तकमिदमच्चरश्च। श्रीश्रीनन्दनन्दनचरणं शरणं ममास्तु। श्रीगोपीनाथो जयति, etc.

It ends :—

व्यवहारोचितं प्रायो मया छन्दोऽत्र कीर्त्तितम् ।
प्रस्तारादि पुनर्नोक्तं केवलं कौतुकं हि तत् ॥
सर्गैः षोड़शभिः समुज्ज्वलपदैर्नव्यार्थभव्याशयैः
येनाकारि तदच्युतस्य चरितं काव्यं कविप्रीतिदम् ।
कंसारेः शतकं दिनेशशतकद्वन्द्वञ्च तस्यास्त्वसौ
गङ्गादासकवेः श्रुतौ कुतुकिनां सच्छन्दसां मञ्जरी ॥

Often noticed and often printed.

4771.

407. *The Same.*

Substance, country-made paper. 13¾ × 2¼ inches. Folia, 23. Lines, 5 on a page. Character, Bengali. Appearance, old. Date, Saka 1641. Complete.

Post Colophon :—

आषाढ़स्यैकविंशतिदिवसे बुधवारे रात्रौ समाप्तेयं ।
शाके चन्द्रपितामहाननमहासेनास्यच्चित्यां मिते
चाब्दे चैव रवौ गते च मिथुने पक्षेऽशुचौ चेन्दजे ।
वारे विष्णुतिथौ च पुस्तकमिदं श्रीकेशवो व्यासुरः
सम्प्रीतिस्त्व लिलेख रात्रिसमये भ्रातुर्हिताय दयम् ॥

4771A.

410. *The Same.*

Substance, country-made paper. 9½ × 6 inches. Folia, 24. Lines, 26 on a page. Extent in slokas, 750. Character, Nāgara.

A MS. stiched on the left hand side and written breadthwise contains two MSS. (1) Chando-mañjarī by Gaṅgā-dāsa Kavi coming to an end in 15A. (2) Anekārtha-mañjarī by Mahākṣapaṇaka of Kāśmīra ending in 23B. The latter work is noticed in L. 1404.

4772.

2406. छन्दोमञ्जरी । *Chando-mañjarī* (*Vedic*).

Substance, country-made paper. 7¾ × 3¾ inches. Folia, 2. Lines, 12 on a page. Extent in slokas, 50. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

For the work see L. 877. It is a short treatise on seven Vedic Metres, dealing in detail with Atijagatī-chandah शक्करी, अतिशक्करी, अष्टी, अत्यष्टी, धृति, अतिधृति, कृति, प्रकृति, आकृति, विकृति, संकृति, अभिकृति उत्कृति ।

1A, छन्दोमञ्जरी कथ्यते प्रथमं छन्दः गायत्री ८८८ उदाहरणानि ; 1A, द्वितीयमुष्णिक् : 1B, तृतीयमनुष्टुप : 1B, चतुर्थं बृहती ; 2A, पञ्चमं पंक्तिः ; 2A, षष्ठं त्रिष्टुप : 2A, सप्तमं जगती—इति जगतीच्छन्दो भेदाः । अथाति जगत्यादीनि : 2A, अतिजगती ।

It is a Vedic work on prosody entirely different from the work by Ganga-dasa.

4773.

3538A छन्दोमञ्जरीव्याख्यासारः ।

Chando-mañjarī-vyakhya-sarah.

Substance, country-made paper. 14 × 3¼ inches. Folia, 8. Lines, 10 on a page. Extent in slokas, 400. Character, Bengali of the nineteenth century. Appearance, discoloured. Complete.

It begins thus :—

ॐ नमो गणेशाय ।

स्वर्गापवर्गदौ पुंसां भक्तिकल्पद्रुमावपि ।
श्रीकृष्णचरणौ वन्दे सन्देहवनपावकौ ॥
वल्लवनवेष्टिना(?) सदर्थसन्दोहकन्दलाख्यायाम् ।
वंशीवदनस्योक्तौ श्रद्धां किल साधवो दधति ॥

ग्रन्थारम्भे श्रेष्ठदेवताप्रणामरूपमङ्गलं निबध्नन् छन्दोग्रन्थं कर्तुं प्रतिजानीते प्रणम्य देवमित्यादि ।

It ends thus:—

तस्य गङ्गादासकवेरसो(?) +छन्दग्रन्थानां मञ्जरी सारभूता एतादृग्ग्रन्थरूपकौतुकिनां विदग्धानां श्रवणक्रियाविषयेऽस्तु अथच पुष्पमञ्जरी कुतुकिनां श्रुतौ कर्णे तिष्ठतीति ध्वनिः ।

Colophon:—

इति छन्दोमञ्जरीव्याख्यासारः । नमो गोविन्दाय ।

Post Colophon:—

आदर्शदोषान्मतिविभ्रमाद्वा, etc., etc.

4774.

3087. **छन्दःसुधाकरः ।** *Chandaḥ-sudhākaraḥ.*

With the commentary entitled Jyotsnā by Kṛṣṇa Paṇḍita.

Substance, country-made paper. $12\frac{3}{4} \times 6\frac{1}{2}$ inches. Folia, 30. Lines, 15 on a page, Character, Nāgara in the eighteenth century hand writing. Appearance, discoloured. Incomplete at the end.

The colophon we get is in leaf 13A :—

इति श्रीकृष्णपण्डितकृतायां छन्दः सुधाकरव्याख्यायां ज्योत्स्नाया-मार्य्याख्या कला ।

The colophon does not say who the text is by. Aufrecht gives the author's name as Kṛṣṇarāma.

The MS. is incomplete both ends.

The text begins thus from the middle :—

अन्तेवासिनि गुरुता नियता यातेषु येषु संभंजनम् ।
आर्य्याः स्वर्वंद्याद्यास्तान् प्रथमान् गुरून् स्तौमि ॥ १ ॥
आर्य्येयं यदि च गणा सप्तगयुक्ता भवन्ति नायुग्जिजः ।
यः षष्ठोऽन्तो वार्द्धे प्रथमे चरमे तु षष्ठो लः ॥ २ ॥

The commentary begins :- -

अत्र लौकिकच्छन्दस एव निरूपणादादौ सर्व्वलौकिकछन्दस्यार्य्याया बहुधाप्रसिद्धत्वादादौ तान्निरूपयितुं निर्व्विघ्नसमाप्त्यर्थं मध्येऽपि मङ्गलं निबध्नाति अन्तेवासिनीति ।

4775.

3518. छन्दोरत्नाकरः । *Chando-ratnākaraḥ.*

By Rameśvara, son of Vāsudeva Sarvabhauma.

Substance, country-made paper. 14½ × 2¼ inches. Folia, 17. Lines, 4 on a page. Extent in slokas, 280. Character, Bengali. Date, Saka 1622. Appearance, discoloured. Complete.

An elementary treatise on metres in four chapters.

Last Colophon :—

इति महामहोपाध्याय श्रीवासुदेवसार्व्वभौम-भट्टाचार्य्यात्मज-श्रीरमेश्वरवाचस्पतिविरचिते छन्दो रत्नाकरे अशेषच्छन्दोनिरूपणं नाम चतुर्थरत्नम् ।

Post Colophon :—

अत्तिवाङ्गरसग्लावि शाके विश्वापदद्वयम् ।
श्लेखि पुस्तकं नत्वा सार्व्वभौमेन धीमता ॥

Beginning :—

अम्बाले तच्चरणकमलं सादरं ये भजन्ते
तेषां वाणी भवति रुचिरा लीलया जल्पितापि ।
इत्थं दुर्गे तव पदयुगं भक्तितश्चिन्तयित्वा
छन्दोग्रन्थे स्वद्मतिरपि ग्रन्थमेकं तनोमि ॥
गुरोः पदाम्बुजं नत्वा श्रीरामेश्वरशर्म्मणा ।
छन्दोरत्नाकरं नाम ग्रन्थरत्नं प्रतन्यते ॥
संयुक्ताद्यं दीर्घं सानुस्वारं विसर्गसंमिश्रम् ।
विज्ञेयमक्षरं गुरु पादान्तस्थं विकल्पेन ॥ इति श्रुतबोधे ।

Colophon runs thus :—

इति श्रीमहामहोपाध्याय श्रीवासुदेव-सार्व्वभौम-भट्टाचार्य्यात्मज-श्रीरमेश्वरवाचस्पतिविरचिते छन्दोरत्नाकरे समवृत्तं नाम द्वितीयं रत्नम् ।

The colophons of the first and the second ratnas are not found.

It ends :—

केचित्तु नानाभाषया गीतिमिच्छन्ति । आदित्ययाणामुदाहरणम् अपराजितास्तवादौ गीतेरुदाहरणं जयदेवादौ द्रष्टव्यम् ।

Authorities quoted :—

1A, श्रुतबोध ; 2A, इति माघे, इति भट्टिः ; 2B, इति पिङ्गले ; 2B, गीतिका ; 3B, तालाध्याये, गीतिप्रकाशे ; 4B, इति सङ्गीतरत्नाकरे, छन्दोरत्नावली, छन्दोगोविन्द, जयदेव ; 5A, छन्दोमञ्जर्य्यां ; 11B, इत्यादिपर्व्वणि इति मार्कण्डेयपुराणे, इति कूर्म्मपुराणे ।

4776.

9672. वृत्तरत्नावली । *Vṛtta-ratnāvalī.*

By Cirañjīva Bhaṭṭācārya, the son of Rāghavendra Bhaṭṭācārya Śatāvadāna.

Substance, country-made paper. 13 × 5½ inches. Folia, 3. **Lines, 18 on a page.** Extent in ślokas, 180. Character, Nāgara. **Appearance, old. Complete.**

This is a treatise on versification, written under the patronage of Yasavanta Simha, the Naeb Dewan of Dacca, who is often addressed here with high sounding epithets. The verse 72, for instance, giving the rule of the Śardūla-vikrīḍita metre, runs thus, panegyrizing his patron :—

कोदण्डध्वनिखण्डितारिपृतनासर्व्वातिगर्व्व प्रभो
गौड़ श्रीयशवन्तसिंह नितरामाकर्णयाकर्णय ।

यत्र स्युर्मसजा गणास्सतगणौताख्यो गणोऽन्ते गुरुः

विश्रामो रविभिर्नगैस्तदुदितं शार्दूलविक्रीडितं ॥ ७२ ॥

For the opening and closing verses see Hpr. Vol. III, No. 280, p. 183-184.

4777.

10084. **वृत्तविवेचनम् ।** *Vṛtta-vivecanam.*

By son of Vilasa, the son of Sri Rama.

Substance, country-made paper. 10½ × 4½ inches. Folia, 7. Lines, 7 on a page. Extent in ślokas, 90. Character, modern Nāgara. Appearance, fresh. Complete.

The maṅgalacaraṇa and the object of the work :

गणपतिमभिवंद्य वंदितं निखिल सुरारि-सुरर्षिमानवैः ।

परगदितमवेक्ष्य सुन्दरं हरपुरि वृत्तविवेचनं ब्रुवे ॥

The author's father and grand-father, and the date of the composition, and extent in slokas of the work :—

7 श्रीरामभिश्रस्य सुतोतिविद्वान् विलासनामातिविलासकारी ।

उदारधीः सर्वजनेषु मानी तत्सूनुनायं क्रियते सुवृत्तम् ॥ ५२ ॥

वर्षेऽद्रिगोनागविधौ (1817) दशम्यां पौषे सिते वृत्तविवेचनाख्यः ।

ग्रंथो मया चंद्रशरैः (51) सुपद्यैर्बद्धः सतामभ्युदयाय भूयात् ॥ ५३ ॥

Colophon :—

इति श्रीमद्रामभिश्रात्मजविलासाख्यसूनुविरचितं वृत्तविवेचनम् (रू) । Composed in Saṃvat 1817.

Post Colophon :—

सम्वत् १९२९ आषाढे ॥ दो ग्रन्थमदः संपूर्णम् ॥ शुक्ले ६ शनौ ॥ श्री ॥ अस्तु सतामभ्युदयायेदं छंदोग्रंथमन्वितं वृत्तैः ॥ हरिशंकरेन लिखितं + + नत्वा गणेशं तम् ॥

4778, 4779.

10085. **वृत्तमुक्तावली ।** *Vṛtta-muktāvalī.*

By Hari Śaṅkara (Gauḍa vaṃśodbhava).

Substance, country-made paper. $10\frac{3}{4} \times 4\frac{3}{4}$ inches. Folia, 5. Lines, 6 on a page. Character, modern Nāgara. Appearance, fresh. Incomplete.

Beginning :—

श्रीगणेशाय नमः ।

अथ द्वितीये । (?)

शिव-वर्णं शिवं वंदे सशिवं शिवकारिणम् ।

शिवाङ्कं वृषभाह्विं तं वाचाधीशं कपर्द्दिनम् ॥ १ ॥

चत्वारश्चेद् रा यस्यां सा कन्या प्रोक्ता विद्वद्वृन्दैः ॥ २ ॥

दीर्घौ लघुयुग्मं दीर्घतत एषा ॥ बाले कविवृन्दैरुक्ता तनु मध्या ॥ ३ ॥

4780.

9267. **बालशिक्षोपदेशः ।** *Bāla-śikṣopadeśaḥ.*

By Siddheśvara Kavi.

Substance, country-made paper. 7×3 inches. Folia, 8. Lines, 5 on a page. Extent in ślokas, 50. Character, Nāgara. Date, Saṃvat 1920. Appearance, tolerable. Complete.

The last page contains names of metres. So the work has come here. It is really a Sanskrit reader.

It begins thus :—

श्रीगणेशाय नमः ।

श्रीहेरम्बो जगतां लम्बोदरतां दधच्चतुर्बाहुः ।

धर्म्मार्थकाममोक्षैराकाङ्क्षापूरको जयति ॥ १ ॥

श्रीमन्तो धीमन्तो निजकुलकमलाकरार्कभावश्चेत् ।

इह तत्रभवन्तस्तर्हि भवन्त्वस्मदादेशाः ॥ २ ॥

आगच्छन्तो भणितुं स्वच्छं वदन्तो भवन्तु वाञ्छन्तः ।

अवसरभणितां मणितिं कर्णे कर्त्तुं प्रवीणत्वं ॥ ३ ॥

End :-

काश्यां नित्यं विलसितरुचौ विद्वत्पद्मैर्भवतु सुखदा ।

शिक्षा हंसी नवपटधियां श्रीविश्वेशः समनुमनुतां ।

Colophon :-

इति श्रीसिद्धेश्वरविरचितो बालशिक्षोपदेशः ।

काश्यां हि + + + विक्रमवर्षे खनेत्रनिधिचन्द्रैः + + + कार्त्तिक-कृष्णैकादश्युपेतकरपूर्व्वे संवत् १९२० का० क्ट० शु० ७० पं ।

4781.

5915. वृत्तदर्पणम् । *Vṛtta-darpaṇam.*

By Bhīṣma Miśra.

Substance, country-made paper. 9½ × 4¼ inches. Folia, 4. Lines, 15 on a page. Character, Nāgara of the nineteenth century. Appearance, old and discoloured.

A treatise on versification in two chapters, the first dealing with the Mātrā-vṛttas and the second with Varṇa-vṛttas. The present manuscript contains the first chapter only.

For the beginning and the end of the work see L. 2028.

Colophon :

इति श्री(भि)भीष्ममिश्रकृते वृत्तदर्पणे मात्रावृत्तनिदर्शनं प्रथम-प्रकाशः ।

4782.

3757. प्राकृतपिङ्गलटीका । *Prākṛta-piṅgala-ṭīka.*

Substance, country-made paper. 14½ × 3 inches. Folia, 5. Lines, 11 on a page. Extent in ślokas, 280. Character, Bengali of the seventeenth century. Appearance, discoloured. A fragment.

It begins : -

अथ वर्णमेरु ।

अक्षरसंख्यायाः किम् । अथ मात्रानष्टमाह नष्टे इत्यादि ।

नष्टे सर्व्वाः कलाः कुरुष्व पूर्व्वयुगलसदृशानङ्कान् देहि प्रश्नाङ्केन लोपय शेषमुद्दृत्तमङ्कं लोपयित्वा लिख। यत्र यत्र प्राप्यते भागः एतत् भणति स्फुटं पिङ्गलनागः। परमात्रा गृहीत्वा गुरुमात्रां याति यावल्लिख्यते तावल्लिख आयाति। अमुकप्रस्तारस्यामुकस्थाने कीदृशो गणस्तिष्ठतीति प्रश्ने तत् कथनाय नष्टशिष्टमुच्यते। नष्टे ज्ञातव्ये इति तथाचायं प्रकारः, षट्कलप्रस्तारस्य प्रथमस्थाने कीदृग्गणस्तिष्ठतीति प्रश्ने सर्व्वाः कलाः कर्त्तव्या भवन्ति। सर्व्वकलाकरणे च षड् लघवः स्थापनीयाः। यथा।।।।।। तत्र च पूर्व्वयुगलसदृशाङ्कदानं पूर्व्ववत्तेन १।२।३।५।८।१३। अत्र च शेषाङ्के प्रश्नाङ्कलोपः कर्त्तव्यो भवति शेषस्त्रयो-दशाङ्कः। तत्र प्रश्नाङ्कस्यैकस्य लोपाद् द्वादशाङ्कोऽवशिष्टः तद्लोपेन गुरुलघवो लेख्या भवन्ति।

It ends :—

षड्विंशत्यक्षरप्रस्तारं कृत्वा समुद्रतीरपर्य्यन्तं गतं वञ्चयित्वा जनं विवेशेति। आर्य्याच्छन्दः।

After this there is a line in a later and still smaller hand. The fragment contains Mātrā-naṣṭa, Varṇoddiṣṭa, Varṇa-meru, Varṇa-patākā, Mātrā-meru and Mātrā-patākā.

4783.

10086. प्रस्तारपत्तन *or* छन्दःप्रस्तारसरणि।

Prastāra-pattana or *Chhandaḥ-prastāra-saraṇi.*

By Kṛṣṇadeva.

Substance, country-made paper. $9\frac{3}{4} \times 4\frac{3}{4}$ inches. Folia, 15. Lines, 6 on a page. Character, modern Nāgara. Appearance, fresh. Incomplete at the end.

Every leaf is marked with the letters प्रस्ता पत्त.

A well-known work on metres.

Beginning :—

श्रीगणेशाय नमः।

नत्वा गणेशं सीतेशं शेषं च सकलार्थदम्।

छन्दः प्रस्तारसरणिः कृष्णदेवेन दर्श्यते॥

सत्सु ग्रन्थेषु बहुषु छन्दोविस्तरवीचिषु ।
समुद्गतस्तु ममोद्योगः कोपि कूपायते न्टणां ॥

The object and the scope of the work :—

पिङ्गलानुसरणी सरणीयं कापि राजरमणी रमणीया ।
द्रागशेषहृदयेश्वरीत्वं कुर्व्वतीव युवतीव विभाति ॥

तत्रादौ प्रस्तारलक्षणमाह ।

4784.

9690. *The Same.*

Substance, country-made paper. 13½ × 6 inches. Folia, 5. Lines, 18 on a page. Extent in ślokas, 450. Character, Nāgara. Appearance, tolerable. Remarkably correct. Complete.

This is a short treatise on versification, based on Piṅgala-sūtra and composed in Saṃvat 1879. It has two chapters called Prasāda. Composed in नवहयगजभूमि १८७९ सम्वत् ।

Beginning :—

नत्वा गणेशं सीतेशं शेषञ्च सकलार्थदं ।
छन्दःप्रस्तारसरणिः कृष्णदेवेन दर्श्यते ॥ १ ॥
सत्सु ग्रन्थेषु बहुषु छन्दोविस्तरवीचिषु ।
समुद्गतस्तु ममोद्योगः कोऽपि कूपायते न्टणां ॥ २ ॥
पिङ्गलानुसरणी सरणीयं कापि राजरमणी रमणीया ।
द्रागशेषहृदयेश्वरीत्वं कुर्व्वतीव युवतीव विभाति ॥ ३ ॥

तत्रादौ प्रस्तारलक्षणमाह ।

पद्यपादगतैः कृत्स्नैर्गुरुभिर्लघुभिस्तथा ।
छन्दसोऽखिलभेदस्य प्रस्तारो ज्ञानकृन्मतः ॥ ४ ॥

मोक्षदयेनावरोहक्रमेण प्रस्तारमाह—

गुरूणां प्रथमस्याधो लघुर्न्यस्यो हि सर्वतः ।
परानशेषानधोऽधस्तु क्रमाल्लेख्याश्च तादृशाः ॥

गुरुण्यां प्रथमात् पूर्वानधोऽधस्तु गुरूल्लिखेत् । ५ ॥
यावत् सर्वलघुश्छन्दो वर्णप्रस्तारस्तत्क्रमे (?) ॥ ६ ॥

इति प्रस्तारः ।

End :—

शाण्डिल्यान्वयभूरभूद्गणपतिः कश्चित् विपश्चिन्मह्याँ-
स्तद्वालावथ देवराजजयगोपालावभूतां बुधौ ।
ज्येष्ठः सूनुरभूत् कनिष्ठजनितो यः कृष्णदेवस्तयो-
स्तस्येदं निज शेमुषीविलसितं धीमन् मुदे पत्तनं ॥
नवहयगजभूमि भाविते वत्सरेऽस्मिन्
विजयिनि विजयाह्वे राजनीवातिहृद्ये ।
रवितिथिसमुपेते कृष्णपक्षावलम्बि-
न्यजनि कुतुकशीलं पत्तनं मार्गशीर्षे ॥

The last colophon runs :—

इति देवकीनन्दनसिंहतनुज–श्रीजानकीप्रसादसिंहनियुक्त–श्रीशाण्डिल्यकुलोद्भूतत्रिपाठिकृष्णदेवविरचिते प्रस्तारपत्तने प्रसिद्धा-प्रसिद्ध-मणिकुट्टिमो नाम द्वितीयः प्रासादो ऽशेषि तं चेदं पत्तनं समाप्तं ।

शुभं भवतु समस्तजगतां ।

4785.

10340. **छन्दःकौस्तुभः ।** *Chhandaḥ-kaustuvaḥ.*
By Rādhā Dāmodara.
With the commentary by Vidyābhūṣaṇa, the author's pupil.

Substance, country-made paper. 11 × 5 inches. Folia, 32. In tripāṭha form. Character, modern Nāgara. Appearance, fresh. Complete.

An elaborate treatise on versification, with illustrations in praise of Kṛṣṇa.

For the work see L. No. 2570.

The commentary begins :—

अर्च्चितनयनानन्दो राधादामोदरो गुरुर्जीयात् ।
विवृणोमि यस्य कृपया छन्दःकौस्तुभमहं मितवाक् ॥

End :—

श्रीराधादामोदरशिष्यो विद्याभूषणनाम्ना ।
छन्दःकौस्तुभशास्त्रे भाष्यमिदं सम्मति व्यदधात् ॥

Last Colophon :—

इति विद्याभूषणविरचिते छन्दःकौस्तुभभाष्ये मात्राप्रस्तार-
विवरणं नवमीप्रभाः समाप्ताः ।

Post Colophon :—

लिखितं मालवीयशुक्लरमानाथेन ।

4786.

9300. *A work of the same name.*

By Durgeśvara Bhaṭṭa.

Substance, country-made paper. 12 × 5 inches. Folia, 19 (11-16 and 21–33). Lines, 9, 13 on a page. Extent in ślokas, 570. Character, Nāgara. Appearance, new. Incomplete.

See L. Vol. VIII, p. 22, No. 2570, for the text, and both for the text and commentary, Peters, 5, 192-93.

The work is based on Prākṛta-piṅgala.

Leaves from 11 to 13 are written in red ink ; the rest in black, but in the same hand.

This fragment contains 15 chandas.

There is one more leaf of some other work on prosody.

4787.

9707. अलङ्कारशेखरः । *Alaṁkāra-śekharaḥ.*

By Keśava Miśra.

Substance, country-made paper. 11 × 5 inches. Folia, 51. Lines, 9 on a page. Extent in ślokas, 1,000. Character, Nāgara. Date, Saṃvat 1914. Appearance, tolerable. Complete.

This is a commentary on the Alaṃkāra-sūtras of Śauddhodanī, written under the patronage of Mahārāja Māṇikya Candra, by Keśava Miśra. He is stated, in the second introductory verse, to be the author of seven other works on poetics. But all of them, as he says, are intelligible only to those who are versed in the Tarka-Śāstra. Hence the necessity, he says, for writing the work under notice. What the seven works, he speaks of, are, is not ascertainable.

Rāma-candra, Māṇikya-candra's grandfather, died in a sanguinary war between a sultan of Delhi and a king of Kamta (?). The dynasty to which Rāma-candra, his son Dharma-candra, and Māṇikya-candra belonged, is said to have their origin in Suśarmā.

For a description see L. Vol. IX, No. 3307.

The last colophon runs thus :—

इति श्रीमहाराजाधिराजश्रीमन्माणिक्यचन्द्रकारिते अलङ्कार-
शेखरे न्यायाचार्य्यकेशवमिश्रकृते विश्रामरत्नं ।

Post Colophon :—

लक्ष्मीनारायणेनायमलेख्यलङ्कारशेखरः ।
स्वकीयशारदादेवीशिरोधारणहेतवे ।

संव० १९१४ वैशाख वदि शुक्रवासरे शुभं ।

4788.

9708. *The Same.*

Substance, country-made paper. 10½ × 4 inches. Folia, 16. Lines, 12 on a page. Extent in ślokas, 530. Character, Nāgara. Appearance, tolerable.

A fragment of the same.

4789.

4057. **काव्यादर्शः ।** *Kāvyādarśaḥ.*

By Daṇḍyācārya.

Substance, country-made paper. 14½ × 3½ inches. Folia, 29. Lines, 7 on a page. Character, Bengali. Date, Śaka 1739. Appearance, discoloured. Complete.

A work often printed and often noticed.

Post Colophon Statement :—

मित्रो ब्रह्ममयः प्रभूतलिपिभिर्मत्वाणिशाभिर्मम
प्रत्यक्षो भगवानुपैतु परमां प्रीतिं प्रभाप्रोज्ज्वलन् ।
शाके रन्ध्रशिवाब्धिसिन्धुममिते श्रीपूर्ब्बरामेश्वरो
भूदेवो व्यलिखन्महार्कविकृतं ग्रन्थं निशालोकने ॥

Colophons :—

6B, इति काव्यादर्शे प्रथमः परिच्छेदः; 21B, इत्याचार्य्य दण्डिकृतौ काव्यादर्शे द्वितीयः परिच्छेदः ।

Last Colophon :—

इत्याचार्य्यदण्डिकृतौ काव्यादर्शे तृतीयः परिच्छेदः ।

समाप्तश्चायं ग्रन्थः ।

शुभमस्तु शकाब्दाः १७३९ श्रीगिरिधरदेवशर्म्मणः पुस्तकमिदं स्वाक्षरञ्च ।

प्रत्यक्ष-देव दिवसे दिवसे लघुत्वं
सौभाग्यलोपि-नरलोककुले स्वदासं ।
सम्भाव्य मज्जयसि शोकसमुद्रमध्ये
त्वत्पादपद्मशरणागतमात्मजं माम् ॥

मामिन्द्रलोकमथवा विधुलोकमन्ते
वैकुण्ठलोकमथवात्मभुवोऽपि लोकम् ।
त्वं प्रापयेरिति मृषेह परामृशामि
ब्रह्मन्निहामय-विलोपमृते स्वसूनोः ॥

4790.

4544. *The Same.*

Substance, country-made paper. 14 × 2½ inches. Folia, 48. Lines, 4 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

4791.

3033. **वाग्भटालङ्कारः ।** *Vāgbhaṭālaṃkāraḥ.*

Substance, country-made yellow paper. 9½ × 3½ inches. Folia, 21. Lines, 7, 8 on a page. Character, Nāgara. Appearance, old. Complete. Written in two different hands, the first four leaves in a smaller hand and the rest in a larger one.

The work has been often noticed and often printed.

4792.

7796. *The Same.*

Substance, country-made paper. 10¾ × 5 inches. Folia, 21, of which the first is missing. Lines, 7 on a page. Character, Jaina Nāgara. Date, Saṃvat 1916. Appearance, fresh.

Last Colophon:—

इति श्रीवाग्भटालंकारः समा[ि]प्तमगमत् ।

Post Colophon:—

संवत् १९१६ वर्षे जेष्ठमासे कृष्णपक्षे तिथौ १० दशम्यां भृगुवासरान्वितायां लिः । भट (the name is blurred over with ink) चिरंजीवी प्रतापकवरहेतवे वाराणस्यां नगर्यां, श्रीरस्तु । कल्याणमस्तु ॥

4793.

8991. वाग्भटालङ्कारसूत्रव्याख्या ।

Vāgbhaṭālaṃkāra-sūtra-vyākhyā.

Substance, country-made paper. 10 × 4½ inches. Folia, 30. Lines, 9 on a page. Extent in ślokas, 700. Character, Nāgara. Fresh. Incomplete.

Incomplete. Thirty leaves. The MS. is incomplete and the author's name is not ascertainable.

It begins thus :

श्रीगणेशाय नमः। श्रीवर्द्धमान जिनयतिरनन्तविज्ञान-सन्ततिर्जयति मद्गीः कलिकालतमः प्रशमं नयति। वाग्भट-कवीन्द्ररचितालङ्कृतिसूत्राणि किमपि वर्णोमि मुग्धजनबोध-हेतोः स्वस्य स्मृतिजननवृद्धैं च।

4794.

8998. कविकल्पलता । *Kavi-kalpa-latā.*

By Debendra, the son of Vāgbhaṭa.

Substance, country-made paper. 9 × 4 inches. Folia, 36–67. Lines, 9 on a page. Extent in ślokas, 1,600. Character, Nāgara. Dated, Saṃvat 1713. Old. Fresh.

From leaf 36 to the end in leaf 67.

Colophon :—

इति श्रीवाग्भट्टसूनुमहाकविदेवेन्द्रविरचिता कविकल्पलता समाप्ता।

Post Colophon :—

नेत्र-चन्द्र-तुरगेन्दुमितेऽब्दे चैत्रिके इत्यादि।

4795.

4447. *The Same.*

By Devešvara, son of Vāgbhaṭa, otherwise called Māgha Caitanya.

Substance, country-made yellow paper. 17¼ × 4 inches. Folia, 68. Lines, 5 on a page. Extent in ślokas, 1,400. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

Last Colophon :—

इति श्रीमाघचैतन्यविरचित कविकल्पलतायामष्टमं कुसुमम् ।

The 8th flower is a collection of 26 verses.

Post Colophon :—

समाप्तोऽयं ग्रन्थः ।

This is a manual of rules for composition ; published in the Pratna-kamra-nandinī, Nos. 1–31.

See Aufrecht, Cat. Bodl., No. 498 ; Weber, Cat. Berl., No. 822 ; and I.O. Catal. No. 1178.

4796.

10557. *The Same.*

By Devešvara, the son of Vāgbhaṭa, the Minister of the King of Mālava.

Substance, country-made paper. 10 × 4 inches. Folia, 57, of which the last three are a restoration. Lines, 9 to 12 on a page. Extent in ślokas, 1,400. Character, Nāgara of the eighteenth century. The restoration being dated Saṃvat 1964. Appearance, old and discoloured.

Colophon :—

इति सप्तमं कुसुमम् । कविकल्पलता समाप्ता ।

Post Colophon :—

शुभं संवत् १९६४ कार्त्तिक कृष्ण ५ शनौ प्रातःकाले मालवीय
रघुनाथरामशर्म्मणा सम्पूर्णीकृतम् । काश्यां गोघट्टतटे ।

Beginning :-

श्रीगणेशाय नमः ।

गङ्गावारिभिरुक्षिताः फणिफणैरुत्पल्लवास्तच्छिखा

रत्नैः कोरकिताः सुधांशुकलया स्मेरैकपुष्पश्रियः ।

आनन्दाश्रुपरिस्रुताच्चि हुतभुग्धूमैर्मिलद्दोहदा

नान्यं कल्पलताः फलं ददतु वो ऽभीष्टं जटा धूर्ज्जटेः ॥ १ ॥

The author :--

मालवेन्द्र-महामात्य-श्रीमद्वाग्भट-नन्दनः ।

देवेश्वरः प्रतनुते कविकल्पलतामिमाम् ॥ २ ॥

प्र(ा)तिभा-भावितात्मानः कवित्वं केन कुर्व्वते ।

अन्यत्र कविताधान-कुशलाविकलाः पुनः ॥ ३ ॥

यदन्यैः वर्त्मनः क्षुसं तत्र सञ्चरतो मम ।

पदे पदे प्रस्खलनं सन्तः खगडावलम्बनम् ॥ ४ ॥

कविशिच्चाशतं वीक्ष्य कवीन्द्रानुपजीव्य च ।

निवद्धेयं मया धीराल्वरितश्लोकसिद्धये ॥

सुवृत्तरम्यस्तवका सदालिपरिसेविता ।

कविकल्पलता सेयं अमलाः परिशील्यताम् ॥

शब्दश्लेषकथार्थाख्याः चत्वारस्तवका इह ।

ते चतुः पञ्चषट् सप्त कुसुमैरन्विताः क्रमात् ॥

The end :—

आविष्कृता वसुमती सुमरीश्वरेण

देवेश्वरेण कविनागविनायकेन ।

काव्यजमानसमुदे समुदेतु भूमा

वा कल्पमेव कविकल्पलतावतारः ।

Hints are given how a man can write verses easily in Sanskrit.

4797.

4015. *The Same.*

Substance, country-made paper. 18 × 3¼ inches. Folia, 17 to 47. Lines, 6 on a page. Character, Bengali of the eighteenth century. Appearance, old, discoloured and dilapidated. A mere fragment.

The fragment contains the second stavaka minus the first kusuma of which there is only the colophon, the third stavaka and the beginning of the fourth.

28B, इति द्वितीयश्लेषस्तवके रूढ़ियौगिकमिश्राख्यं नाम पञ्चमं कुसुमम्। समाप्तश्च द्वितीयश्लेषस्तवकः।

40A, इति कविकल्पलतायां तृतीयकथास्तवके वादितर्ज्जनं नाम षष्ठं कुसुमम्। समाप्तश्चायं तृतीयः कथास्तवकः।

4798.

9360. *The Same.*

Substance, country-made paper. 10 × 5 inches. Folia, 62. Lines, 10 on a page. Extent in ślokas, 1,220. Character, Nāgara. Date, Saṃvat 1914. Appearance, tolerable. Complete.

With marginal notes on some leaves.

This contains rules for composition and is divided into 4 chapters called stavakas, which are subdivided into 4, 5, 6, 7 kusumas respectively.

See I.O. Vol. III, p. 339A. Catal. No. 1178 to 1182.

4798A.

8180. *The Same.*

Substance, country-made paper. 12¾ × 5 inches. Folia, 80. Lines, 9 on a page. Extent in ślokas, 1,300. Character, Nāgara. Date, Saṃvat 1964. Appearance, fresh. Complete. The first and the last leaves are restorations.

Post Colophon :—

संवत् १९६४ आश्वि० शुक्ल ९ भौमे मालवीयरघुनाथ-
रामशर्म्मणेन सम्पूर्णीकृतं काश्यां गोघट्टतटे।

The colophon runs :—

इति श्रीवाग्भट्टसूनुमहाकवि-श्रीदेवेन्द्रविरचिता कविकल्पलता समाप्ता ।

संवत्सरे १८१४ पौष शु० ६ शु० । श्रीजानकीप्राणेश्वराय नमः ।

4799.

10004. **कविकल्पलताव्याख्या ।** *Kavi-kalpa-latā-vyākhyā.*

By Mahadeva.

Substance, country-made paper. 9 × 4 inches. Folia, 20 marked 13–32. Lines, 15 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured and decayed. A mere fragment.

The text, Kavi-kalpa-lata is by Devendra.

The work gives instructions for versification on various topics. It consists of 4 sections, called stavakas, which again are subdivided into *Kusumas*. See Oxf. 211A, W.p. 228, and I.O. Catal. 1178–1182.

17A, इति कविकल्पलता-तृतीयस्तवके राजदर्शनप्रथमकुसुमव्याख्या समाप्ता ।

21B, इति कल्पलता-तृतीयस्तवके गङ्गास्तुतिनाम द्वितीयकुसुमव्याख्या समाप्ता ।

23B, इति तृतौ० भगवदीरणं नाम तृतीयकुसुमं तद्व्याख्येयं ।

27A, इति तृतीयस्तवके विप्रलम्भाधरणाभिधेय-चतुर्थकुसुमे महादेवविप्रादीकृतेयं व्याख्या ।

28A, इति तृतीये-तडागादिवर्णनाख्य-पंचमकुसुमव्याख्येयं ।

28B, इति कविकल्पलतायां वादितर्ज्जनाख्य-षष्ठकुसुमव्याख्या समाप्तश्च तृतीयः स्तवकः ।

29A, इति चतुर्थस्तवके प्रथमकुसुमव्याख्या । इदानीमद्भुताख्यद्वितीयकुसुमं व्याख्यातुमुपक्रमते ।

4800.

8999. पदार्थद्योतनिका । *Padārtha-dyotanikā.*

(कविकल्पलताटीका)

A commentary on Kavi-kalpa-latā.

By Mahādeva, the son of पट्टवर्द्धनमुद्गल ।

Substance, country-made paper. 8½ × 3½ inches. Folia, 146. Lines, 10 on a page. Extent in ślokas, 2,900. Character, Nāgara. Old. Incomplete.

From leaf 69 to the end in leaf 146.

This begins from द्वितीयकुसुम, as the text noticed under the last number begins with the third.

The last colophon runs thus :—

इति श्रीमद्वाग्भटसूनुदेवेश्वरविरचितकविकल्पलतायां श्रीमत्-पट्टवर्द्धनमुद्गल-सोमयाजिसुत-महादेवकृतायां पदार्थद्योतनिका-ख्यायां चतुर्थस्तवके समस्याकुसुमं समाप्तं । सम्पूर्णोऽयं ग्रन्थः ।

It ends thus :—

तपनाः सूर्या द्वादश वसवः अष्टौ एवं गणनया नवति-संख्यकान् + + + + + + + । यया च लोचनानां अशित्या संख्यया स्वराः निषादादयः सरिगमपधनीत्यपरनामानः सप्त तैः सहिता लसन्त्यः मूर्च्छनाः एकविंशतिः ग्रामाश्च त्रयः तालाश्च एकोनपञ्चाशत् एवं सर्व्वमेलने अशीतिः संख्या तान् अश्रौषीः श्रुतवान् चक्षुःश्रवस्त्वात्तजातेरिति शिवं । १०४ ।

4800A.

10202. शृङ्गारतिलकम् । *Sṛṅgāra-tilakam.*

By Rudra Bhaṭṭa.

Substance, country-made paper. 9 × 4 inches. Folia, 35. Lines, 8 on a page. Character, Nāgara. Date, Saṃvat 1715. Appearance, old and discoloured. Complete.

Last Colophon :—

इति रुद्रभट्टविरचिते शृङ्गारतिलके रसागमे तृतीयपरिच्छेदः ॥ ३ ॥
समाप्तोयं ग्रन्थः ॥

Post Colophon :—

शरेन्दुनगभूवर्षे क्षमान्तकशनाविषु (?)।
शृंगारतिलकोऽलेखि शदाशीवेन धीमता ॥

संवत् १७१५ आश्विनवदि १० शनौ लिखितमिदं पीताम्बरात्मजेन सदाशीवेन नागरेण ॥

See Oxf. 491.

4801.

5456. **रुद्रटालङ्कारटिप्पणम् ।** *Rudraṭalaṃkara-ṭippaṇam.*

By Nami-Sadhu.

Substance, country-made paper. 10 × 3½ inches. Folia, 75. **Lines,** 10 on a page. Extent in slokas, 2,600. Character, **Nāgara. Date,** Saṃvat 1578. Appearance, very old and discoloured. Complete.

Last Colophon :—

इति नमिसाधुविरचित रुद्रटालंकारटिप्पणके + + + +

Post Colophon Statement :—

संवत् १५७८ समये चैत्रवदि गुरौ

\+ + + + +

The end has faded away. It contained the name of the place where it was copied and the name of the reigning king.

The text is by Rudrata and the commentary by Nami Sadhu, the disciple of Sali-bhadra the head of Thava-vadra-puriya gaccha.

See the end in Sanskrit in L. 3329.

The concluding verses, the last of which contains the date of the composition of the commentary (1125 of the Vikrama Era), are not given in the present manuscript.

4802.

1824. अभिधावृत्तिमातृका । *Abhidhā-vṛtti-mātṛkā.*

By Bhaṭṭa Mukula, son of Kallaṭa.

For the manuscript see L. 2438 and for the work see Buhler's Kasmir report p. 66.

It is a short elementary treatise on *Abhidā*, one of the main topics of Indian rhetoric.

The author belongs to Kāśmīra and to the 10th century A.D., as he comes between Bhaṭṭa Kallaṭa and Abhinava Gupta, both distinguished Śaiva philosophers and rhetoricians.

Rājendra-lāla thinks that the character is Nāgara, it is modern Kāśmīrī.

4803.

9621. दशरूपम् । *Daśa-rūpaṃ.*

By Dhanañjaya with Daśa-rūpavaloka, the commentary by Dhanika.

Substance, country-made paper. 11 × 5 inches. Folia, 68. Lines, 10 on a page. Extent in ślokas, 2,040. Character, Nāgara. Date, Saṃvat 1841. Appearance, tolerable. Complete.

This is a well known work on dramaturgy, printed in the Bibliotheca Indica and translated by G. C. O. Haas of Columbia University.

Colophon : —

इति श्रीविष्णुसूनोर्धनिकस्य दशरूपावलोके रसविकाशश्चतुर्थ-
प्रकाशः समाप्तः ।

Post Colophon :—

संवत् १८४१ मीती माघ सुदि ५ वार सनीचर ।

4804.

2494. *The Same.*

Substance, country-made paper. 10×4½ inches. Folia, 74 of which the first 18 leaves are missing. In tripāṭha form. Character, Nāgara of the eighteenth century. Appearance, discoloured and corroded. The last leaf is of yellow colour.

Often noticed and printed.

The last colophon of the commentary :—

इति श्रीविष्णुसूनोर्धनिकस्य कृतौ दशरूपावलोके चतुर्थः प्रकाशः । शुभम् ।

4805.

9006. *The Same.*

With its commentary entitled दशरूपकावलोक *by* धनिक, *the son Viṣṇu.*

Substance, country-made paper. 10×3 inches. Folia, 85. Lines, 7 on a page. In tripāṭha form. Character, Nagara. Fresh. Complete.

Complete in 85 leaves. The text in the middle and the commentary above and below.

For the commentary see I.O. Catal. No. 1129.

4805A.

3808. कविरहस्यम् । *Kavirahasyam.*

Substance, country-made paper. 13×2 inches. Folia, by counting, 12. Lines, 6 on a page. Character, Bengali of the seventeenth century. Appearance, faded and dilapidated.

A fragment of Halayudha's Kavirahasya :—

रमन्ति मधुरैः कण्ठैर्यस्योद्याने पतत्त्रिणः ।

रमयन्ति च हृद्यानि तत् + + + + + + ॥

This is a work on rhetoric in verse. It also gives the uses of roots. It has been often printed in Calcutta, by Sir Rajā Saurīndra-Mohan Tagore and others. The MS. was copied in Saka 1599 by Visvesvara Sarmā.

The Post Colophon runs thus:—

शकाब्द १५९९ लेखक श्रीविश्वेश्वरशर्म्मणा यथादृष्टं तथा-लिखितं। इति समाप्तमवाप्तगुणोदयं, कविरहस्यमिदं रसिक-प्रियम्।

यदभिधाननिधान हलायुधद्विजवरस्य कृतिः सुकृतार्थिनः। समाप्तश्चायं + + ।

4806.

8997. **सरस्वतीकण्ठाभरणकारिका।**

Sarasvatī-kaṇṭhābharaṇa-kārikā.

By Bhoja.

Substance, country-made paper. 9×4 inches. Folia, 12. Lines, 8 on a page. Extent in slokas, 200. Character, Nāgara. Old. Incomplete.

The first chapter only in 12 leaves, and five kārikas of the next chapter in leaf 12.

4807.

1672. *The Same with illustrations.*

By Bhōja-rāja.

Substance, country-made paper. 13½×5. Complote in five chapters. First two take 77 leaves, the third 37 leaves, and the fourth and fifth 82 leaves. Character, Nāgara. Appearance, fresh. Complete.

Printed in Calcutta under the auspices of Anandasām Baruā 1883-1884.

4808.

4851. सरस्वतीकण्ठाभरणलघुटीका ।

Sarasvatī-kaṇṭhābharaṇa-laghu-ṭīkā.

By Harihara Miśra.

Substance, palm-leaf. 12¼ × 2 inches. Folia, 8 to 47. Lines, 7 on a page. Appearance, discoloured. Character, Nāgara.

The first Colophon is in 19B :—

प्रथमपरिच्छेदविवरणं समाप्तमिति ।

It ends thus :—

अप्रसारितविस्तीर्णं

अन्यत्नप्रक्रमपरिस्फूर्त्यं अज्ञात

Last Colophon :—

मिश्रश्रीहरिहरविरचिता सरस्वतीकण्ठाभरणलघुटीका समाप्ता ।

4809.

5184. काव्यप्रकाशकारिका *Kāvya-prakāsa-karikā or Kavya-prakāsa without the prose portion and the examples.*

Substance, country-made paper. 14 × 2½ inches. Folia, 12. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

Colophon :—

इति काव्यप्रकाशकारिका समाप्ता ।

4810.

11121. *The Same. Here called Sūtra-pāṭha.*

Substance, country-made paper. 13 × 5 inches. Folia, 3. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh. Complete.

These leaves contain the karikas of Kavya-prakāsa numbering 141.

Colophon :—

इति श्रीकाव्यप्रकाश सूत्रपाठः समाप्तिमगमत् ।

4811.

8994. *The Same.*

Substance, country-made paper. 11 × 4 inches. Folia, 11. Lines, 7 on a page. Extent in ślokas, 180. Character, Nāgara. Appearance, old. Complete.

Colophon :—

इति काव्यप्रकाशे कारिकायां अर्थालंकारनिर्णयो नाम दशम उल्लासः । समाप्ताः काव्यप्रकाशकारिकाः ।

4812.

3980. *The Same. With Vṛtti and examples.*

Substance, Kāśmīri paper. 10 × 7 inches. Folia, 95. Lines, 10 on a page. Character, old Kāśmīrī. Appearance, discoloured and worm-eaten. Complete.

Many of the leaves contain marginal and interlineal notes.

Colophon :—

इति सकलविपश्चिद्गुरुमम्मटभट्टविरचिते काव्यालङ्कारसूत्रस्ये निबन्धे श्रीकाव्यप्रकाशे अलङ्कारनिर्णयो नाम दशम उल्लासः । समाप्तमिदं काव्यप्रकाशनाम महाग्रन्थमिति ॥

4813.

718. *The Same.*

Substance, tadi-pattra. 14 × 2 inches. Folia, 91. Lines, 5 on a page. Extent in ślokas, 2,200. Character, Bengali. Appearance, worm-eaten and dilapidated. Complete.

4814.

8555. *The Same.*

Substance, country-made paper. 10 × 5 inches. Folia, 78. By counting. Lines, 10 on a page. Extent in ślokas, 1,500. Character, Nāgara. Appearance, fresh.

Incomplete.

From the beginning up to the अकाण्डप्रथनदोष and the chapter on Alaṃkāra.

4815.

8738. *The Same.*

Substance, country-made paper. 13¾ × 5 inches. Folia, 128. Lines, 9 on a page. Extent in ślokas, 2,500. Character, Nāgara. Dated, Saṃvat 1902. New. Complete.

Complete in 128 leaves in large, bold and beautiful hand on thick paper with marginal notes throughout.

Copied in Saṃvat 1902 at Benares. On the back of the last leaf occurs the following sloka :

अब्दे द्व्यम्बररन्ध्र-चन्द्रनियुते (१९०२) मासे च माघादिमे,
श्रीमत् कृष्णपदादिदेवकवितुः(तः) साहित्यसारांनिधेः ।
बोधागारमिमं कुशाग्रमतिको ग्रन्थं पुरारेः पुरे,
रम्यं साधु पपाठ काव्यरसिको ज्योतिष्प्रकाशो बुधः ॥

4816.

3527. *The Same.*

Substance, country-made paper. 17 × 3 inches. Folia, 90 of which the first five are missing. Lines, 6, 5 on a page. Character, Bengali. Date, Śaka 1435. Appearance, fresh. Incomplete at the beginning.

Colophon :—

इति काव्यप्रकाशेऽर्थालङ्कारनिर्णयो नाम दशम उल्लासः ।

Post Colophon :—

समाप्तोऽयं ग्रन्थः ।

शाके वाणाङ्कताशनेन्द्रगणिते काव्यप्रकाशाभिधं ।

गोपालो विलिलेख पुस्तकमिदं विद्वन्मनोनन्दनम् ॥

दोषोऽत्र प्रणिधान हानिजनितः सन्तो विचार्यो लिपिः ।

क्षीयायाः स्मृतिततपरैर्न सहसा युष्माभिरेवागतैः ॥

4817.

4726. *The Same.*

Substance, palm-leaf. 12×2¼ inches. Folia, 5 to 126 of which the following leaves are missing: 1–4, 7, 12, 13, 15, 20, 23, 33, 35, 36, 37, 39, 41, 42, 44, 46, 47, 49, 50, 53, 59, 60, 61, 64, 66, 67, 73, 77, 81, 84, 87, 89, 93 to 99, 101, 103, 104, 108 to 111, 113, 114, 117, 118, 121, 123 are missing. Then there are 26 leaves with the leaf marks lost, one of which contains the colophon of the 5th ullāsa, after which there are 12 leaves. Lines, 4, 5, on a page. Character, Nāgara of the fourteenth century. Appearance, old, discoloured and worm-eaten.

4818.

2983.

A fragment of Raghudeva commentary on the kärikas of Kāvya-prakāśa, which are attributed by the commentator to Bharata-muṇi, the Vṛtti only according to him is by Mammaṭa Bhaṭṭa.

For the MS. see L. 4242.

Beginning :—

श्रीगणेशाय नमः ।

रघुदेवकृतानेककृतिनामस्तु तोषिका ।

भरताननसंभूतकारिकार्थ-प्रकाशिका ॥

भरतमुनिः स्वकर्त्तव्यकाव्यरसास्वादनकारण-कारिकात्मकालङ्कारशास्त्रसमाप्ति-प्रतिवन्धक-विघ्नविघाताय ग्रन्थादौ भारतीस्तुतिरूप-मङ्गलमाह । नियतिकृत-नियमरहितां इत्यादि ।

4819.

835. काव्यप्रकाशः सटीकः ।

Kāvya-prakāśa with a commentary.

For the manuscript see L. 1681. But the description there is misleading.

* The accompanying ṭikā appears to be a recast of Jayanta's commentary, improved and supplemented by quotations from many later commentaries. The compiler's name Ratna-kaṇṭha, and that of the ṭika, Ṭīka-sāra samucchaya are to be found in leaf 68B in a verse to be quoted hereafter.

Aufrecht says that the Jayantī commentary was composed in 1293.

The commentaries quoted in this are: (1) Bhaskara's commentary, (2) Sārabodhinī by Srīvatsā Varma, (3) Paṇḍita-rāja, (4) Kāvya-prakāsa-sūttra-nirūpaka-kavya-pradıpa, (5) Pradıpa-kara, (6) Kavya-ratna-pradıpika, (7) Bṛhat-saṃketa-kara (14B), (8) Bhıma-sena Magadha, (9) Alaṃkarodāharaṇa (297B) by Jayaratha (?), (10) Subuddhi misra-ṭika, (11) Viṣtarika.

41A, इति श्रीविपश्चिच्चक्रचक्रवर्त्ति-श्रीमन्मम्मटाचार्य्यविरचिते काव्यालङ्कार-रहस्यनिबन्धे काव्यप्रकाशे पण्डितभट्टश्रीजयन्तविरचितटीकायां अङ्कटीकाकार-व्याख्यासारसहितायां काव्यप्रयोजनकारणस्वरूपभेदनिर्णयो नाम प्रथम उल्लासः

64B, इति श्रीभट्टजयन्तविरचितायां काव्यप्रकाशदीपिकायामन्यटीका-सारसहितायां त्रिविधवृत्तिनिर्णयो नाम द्वितीय उल्लासः ।

68B, इति श्रीभट्टजयन्तविरचितायां काव्यप्रकाशदीपिकायां अर्थव्यञ्जकता-निर्णयो नाम तृतीय उल्लासः ।

जयन्तीमुख्यटीकाभ्यः सारमुद्धृत्य यत्नतः ।
निर्म्मितो रत्नकण्ठेन टीकासारसमुच्चयः ॥

131B, इति श्रीकाव्यप्रकाशे(स) टीकासंग्रहे चतुर्थ उल्लासः ।

159B, इति श्रीमच्छ्रीपुरोहितभट्टजयन्तविरचितायां अन्यटीकासारसहितायां काव्यप्रकाशदीपिकायां पञ्चम उल्लासः ।

162A, इति श्रीमत् पुरोहितभट्टजयन्तविरचितायां अन्यटीकासारसहितायां काव्यप्रकाशदीपिकायां षष्ठ उल्लासः ।

227B, इति भट्टजयन्तविरचितायां काव्यप्रकाशदीपिकायां बहुटीकाव्याख्यासारसहितायां दोषनिरूपणं नाम सप्तम उल्लासः ।

239A, इति श्रीपुरोहितभट्टजयन्तविरचितायां काव्यप्रकाशदीपिकायां अन्यटीकासारसंहितायां गुणालङ्कारभेद-नियतगुणनिर्णयो नाम अष्टम उल्लासः ।

266B, इति पुरोहितभ[ट्ट]जयन्तविरचितायां काव्यप्रकाशदीपिकायामन्यटीकासारसहितायां शब्दालङ्कारविवेको नाम नवम उल्लासः ।

See Peterson's second report p. 16.

4820.

913. काव्यप्रकाशनिदर्शनम् ।

Kāvya-prakāśa-nidarśanam.

By Rājānaka-Ānanda Kavi.

For the manuscript see L. 1825.

Colophons :—

14A, इति श्रीकाव्यदर्शने शितिकण्ठविबोधने काव्योद्देशदर्शनं प्रथमं ।

34B, इति श्रीकाव्यप्रकाशदर्शने शितिकण्ठविबोधनाख्ये + + + + + द्वितीयोल्लासः ।

41A, इति श्रीकाव्यप्रकाशनिदर्शने शितिकण्ठविबोधनेऽर्थव्यञ्जकतालक्षणस्तृतीय उल्लासः ।

4821.

4739. काव्यप्रकाशटीका । *Kāvya-prakāśa-ṭīkā.*

By Śrī-dhara.

Substance, palm-leaf. 12¼ × 2 inches. Folia, 1 to 115 of which the following leaves are missing :—24, 32, 34, 46, 47, 48, 50, 54, 56, 59, 63, 65, 69, 86, 87, 88, 93, 95, 100, and 114. Two leaves are marked 61. Lines, 7

on a page. Character, Maithila of the thirteenth century. Appearance, old and discoloured. Incomplete both ends.

The MS. begins from the 6th ullāsa and comes abruptly to an end in the 10th ullāsa.

2B, इति काव्यप्रकाशविवेके श्रीधरविरचिते षष्ठ उल्लासः; 61A, इति श्रीश्रीधरविरचिते काव्यप्रकाशविवेके नवम उल्लासः।

See my Report for 1895–1900.

4822.

4738. *The Same.*

By Tarkacarya Thakkura Sri Sri-dhara

One leaf measuring 12×2 inches, contains the end of the commentary. It is written in old Maithila and marked 117.

Colophon :—

इति तर्काचार्य्यठक्कुरश्रीश्रीधरविरचिते काव्यप्रकाशविवेके दशम उल्लासः।

Post Colophon :—

समस्त–विरुदावलीविराजमानमहाराजाधिराज–श्रीमत्शिवसिंहदेवसम्भुज्यमानतीरभुक्तौ गजरथपुरनगरे सप्रक्रियसदुपाध्यायठक्कुरश्रीविद्यापतीनामाज्ञया खौयालसं श्रीदेवशर्म्म वलिया सं श्रीप्रभाकराभ्यां लिखितैषा + + + + लसं २९१ कार्त्तिक वदि १०। पुस्तकलिखनपरिश्रमवेत्ता विद्वज्जनः। मागरलङ्घनखेदं हनुमानेकः परं वेद।

Here the MS. comes abruptly to an end.

See my report for 1895–1900.

This is the last leaf of the previous number but it was separately acquired and a separate number given to it, the MS. was written in a hurry by two scribers under the order of Vidyāpati the Maithila poet about 1405 A.D.

4823.

2886. काव्यप्रदीपः । *Kāvya-pradīpaḥ.*

By Mahāmahopādhyāya Govinda, son of Kesava and elder brother of Śrī-harṣa.

Substance, country-made paper. 10 × 4 inches. Folia, 183 with 24th leaf missing. Lines, 9, 10, 12 on a page. Extent in ślokas, 5,500. Character, Nāgara of the eighteenth century. Appearance, discoloured.

A commentary on Mammaṭa Bhaṭṭa's Kavya-prakāśa.

See Oxf. 502–504, L. 3022 and I.O. Catal. No 1146. But none of them quote the verse last but two, in which Govinda speaks of his younger brother Śrī-harṣa in very high terms.

ज्येष्ठे सर्व्वगुणैः कणीयसि वयोमात्रेण पात्रे धियां
गात्रेण स्मरगर्व्वखर्व्वणपरे निष्ठाप्रतिष्ठाश्रये ।
श्रीहर्षे त्रिदिवं गते मयि मनोहीने च कः पोषये-
दत्राश्रुद्रमहो महत्सु विधिना भारोऽयमारोपितः ॥

This Śrī-harṣa is to be differentiated from Śrī-harṣa the author of Naiṣadha. For, Govinda quotes from both Śrī-harṣas, distinguishing his brother by saying मद्भ्रातुः श्रीहर्षस्य. The work has been twice printed once in the Kāvyamālā and once in the Ānandāśrama Series

Govinda mentions also Ruci-kara Kavi as his elder brother.

4824.

9346. *The Same.*

Substance, country-made paper. 9 × 4 inches. Folia, 179. Lines, 12 on a page. Extent in ślokas, 4,650. Character, Nāgara. Date, Saṃvat 1780. Appearance, tolerable. Complete.

Some of the leaves were lost, namely 1–7 and 45–61. They have been replaced, 1–17 by 1–10 and 45–61 by 45–73.

The first ten leaves and the leaves from 45 to 72 in a different hand look fresh and seems to have been replaced. The text by Mammaṭa Bhaṭṭa is well known and repeatedly printed. For the Ṭika see L. Vol. IX, p. 124, No. 3022.

The opening verse in the present MS. gives his mother's name as सोनोदेवी, while according to the MS. noticed by Dr. R. Mitter it is सीतादेवी ।

4825.

8737. *The Same.*

Substance, country-made paper. 13½ × 5 inches. Folia, 124. Lines, 13 on a page. Extent in ślokas, 5,400. Character, Nāgara. Date, Samvat 1923. New. Worm-eaten. Complete.

Complete. 7 ullāsas in pp. 1 83, the remaining 3 ullāsas, new pagination, 1–41.

It begins :—

सोनोदेव्याः प्रथमतनयः केशवस्यात्मजन्मा
श्रीगोविन्दो रुचिकरकवेः स्नेहपात्रं कनीयान् ।
श्रीमन्नारायणचरणयोः सन्निधाय चित्तं
नत्वा भास्वन्तमपि मनुते काव्यतत्त्वं व्यनक्ति ॥

वचनसन्दर्भविशेषरूपस्य ग्रन्थस्य प्रारिप्सितत्वेन स्तोतुमिष्टितायाः सेव्यमानायाश्च वाग्देव्या आस्पदभूतां कविभारतीं[ ] तदभिन्नत्वेनाध्यवसितां प्रारिप्सितप्रतिबन्धकदुरितशान्तये ग्रन्थकृत् संस्तौति नियतिकृतनियमरहितां ।

The last colophon :—

इति श्रीमहामहोपाध्यायश्रीगोविन्दविरचिते काव्यप्रदीपे अर्थालङ्कारनिर्णयो नाम दशम उल्लासः समाप्तं । सम्वत् १९२३, समैनाम माघ शुक्लपक्षे नवम्यां बुधवासरे लीखितं अनुकधनलाल कायस्थ ग्राम भटउलीमे ।

4826.

2985. *The Same.*

Substance, country-made paper. 12×5 inches. Folia, 2 to 9+1 to 40. Lines, 10 to 13 on a page. Character, Nāgara of the eighteenth century. Appearance, old and discoloured.

The manuscript contains the commentary on the 8th ullāsa of which the first leaf is missing (2–9) and the first forty leaves of that on the 10th ullāsa.

Post Colophon:—

दृग्वह्निमेघयुक्ते(?)ऽब्दे वैशाखे श्यामले दले ।
चक्रपाणिर्गुणोल्लासमलिखत् प्रतिपत् तिथौ ॥

Colophon:—

इति श्रीमत् काव्यप्रदीपेऽष्टमोल्लासः ।

4827.

2923. **काव्यप्रदीपोद्योतः ।** *Kāvya-pradīpodyotaḥ.*

By Nāgoji Bhaṭṭa, or Nāgeśa Bhaṭṭa.

For the MS. and the work see L. 4117.

Kāvya-pradīpa is a commentary on Kāvyā-prakasa, and the present work is a commentary on Kāvya-pradīpa

The Col. of the 10th ullāsa adds the word Laghu before Kāvyapradīpa.

4828.

8735. *The Same.*

By Nāgojī Bhaṭṭa.

Substance, country-made paper. 10½×4½ inches. Folia, 243. Lines, 13 on a page. Extent in ślokas, 11,300. Character, Nāgara. Old. Fresh. Complete.

Complete in 243 leaves.

It begins :—

याचकानां कल्पतरोररिकक्षहुताशनात्
प्रदङ्कवेरपुराधीशात् रामतो लब्धजीविकः ।
नागेशभट्टः कुरुते प्रणम्य शिवया शिवं
काव्यप्रदीपविद्योतमतिगूढार्थसंविदे ॥

स्तोतुमौचित्ये हेतुर्वचनेत्यादिः । विशेषश्च तान्त्रिकाणां व्यवहारादूह्येयः । प्रारम्भः आद्याकृतिः सता तदव्यवहितपूर्व्वकालत्वमपि मङ्गलस्य सूचितं । तादृश्या अपि वैरिदेवतात्वे फलादाढत्वात् आह सेव्यमानायाश्च इति ग्रन्थकृत इति शेषः कविवाण्या देवतात्वाभावात् आह तदभिन्नत्वेनेति ग्रन्थकृन्मम्मटः कवेर्भारती काव्यं वागदेवीरूपभारत्यभिन्नं निर्म्मितं मुखादावनिर्व्वचनीयकमलादिनिर्म्माणं कुर्व्वती जयतीत्यन्वयः ।

This seems to be a commentary on a commentary entitled काव्यप्रदीप on काव्यप्रकाश ।

4829.

5700. काव्यप्रदीपव्याख्या प्रभाख्या ।

Prabha, a commentary on Kavya-pradipa.

By Vaidyanatha, son of Rama Bhatta.

Substance, country-made paper. 11 × 5 inches. Folia, 86. The first 34 leaves have been restored in a new hand in 81 leaves, so the number of leaves in the MS. is now 133. Lines, 14 on a page. Extent in ślokas, 2,580. Character, Nāgara of the early nineteenth century. Appearance, discoloured. Complete.

It begins :—

श्रीगणेशाय नमः ।
यः सर्व्वदेवतगणेषु महान् उपेन्द्र-
ब्रह्मादिभिः सततपूजितपादपद्मः ।
स स्वर्धुनीविमलवारितरङ्गभङ्गैः
अस्माकमाशु शमयत्वशुभं महेशः ॥

गुरुपादसरोजानि प्रणम्य च गजाननम् ।
काव्यप्रकाशसत्व्याख्यां प्रभाख्यां वितनोम्यहम् ॥

प्रेक्षावत्प्रवृत्तये स्वपित्रादिनामकीर्त्तनपूर्व्वकं मङ्गलमाचरन्नेव अभिधेयं दर्शयति :—सोनोदेव्या इति ।

Kāvya-pradīpa is a commentary on Mammaṭa's Kāvya-prakāśa, by Govinda Bhaṭṭa, son of Keśava and Sono Devī. See I.O. Catal. No. 1146.

It ends :—

काव्यप्रकाशगम्भीरभावबोधो न चान्यतः ।
इति प्रदीपगम्भीरभावार्थद्योतनं कृतम् ॥
अनेन प्रीयतां देवो नृसिंहो रमया युतः ।
कुलदैवतमस्माकं सर्व्वभूतात्मना स्थितः ॥

Colophon :—

इति श्रीमत्सकलशास्त्रधुरन्धर-तत्सदुपाख्यश्रीरामभट्टसूनुवैद्यनाथकृतायां काव्यप्रदीपव्याख्यायां प्रभाख्यायां दशम उल्लासः सम्पूर्णः ।

4830.

9348. *The Same.*

Substance, country-made paper. 9 × 4 inches. Folia, 89. Lines, 10 on a page. Extent in ślokas, 2,490. Character, Nāgara. Date, 1780. Appearance, tolerable. Complete.

This is a commentary on काव्यप्रदीप by Govinda, which is a commentary on Kāvya-prakāśa.

It begins thus :—

श्रीगणेशाय नमः ।

यः सर्व्वदैवतगणेषु महानुपेन्द्रब्रह्मादिभिः सततपूजितपादपद्मः ।
स स्वर्धुनीविमलवारितरङ्गभङ्गैरस्माकमाशु शमयत्वशुभं महेशः । १ ।
गुरुपादसरोजानि प्रणम्य च गजाननं
काव्यप्रदीपसद्व्याख्यां प्रभाख्यां वितनोम्यहं । २ ।

at the end of the manuscript. Character, Nāgara. Appearance, discoloured.

The last colophon :—

इति परमानन्दचक्रवर्त्तिकृतायां काव्यप्रकाशविस्तारिकायां अर्थालंकारनिरूपणं नाम दशम उल्लासः। संपूर्णेयं काव्यप्रकाशविस्तारिका।

See L. 1638 and H.P.R. Vol. I. 64.

4832.

3364. *The Same.*

Substance, country-made paper. 15½ × 2¾ inches. Folia, (by counting) 102. Lines, 7 on a page. Character, Bengali of the fifteenth century. Appearance, faded and worn-out Defective at the beginning and at the end.

Colophon in 81B :—

इति श्रीपरमानन्दचक्रवर्त्तिकृतौ काव्यप्रकाशविस्तारिकायां ध्वनिविस्तारो नाम चतुर्थ उल्लासः।

For the work see L. 1638 and H.P.R. Vol. I. 64. In the opening verses the commentator is described as a disciple of Īśāna Nyāyācārya.

4833.

9674. **काव्यप्रकाशः।** *Kāvya-prakāśaḥ.*

By Maṇmata Bhaṭṭa.

With the commentary entitled **प्रकाश** *Prakāśa.*

By Kamalākara.

Substance, country-made paper. 14 × 5¼ inches. Folia, 1–6, 1–3. Lines, Tripāṭha form. Character, Nāgara, Appearance, fresh. Incomplete.

A fragment comprising the first chapter and a portion of the second.

The Ṭīkā begins thus :—

ॐ स्वस्ति श्रीगणपतये नमोऽस्तु ।
श्रीविश्वेश्वराय नमः श्रीसरस्वत्यै नमः ।
नत्वा गणेशं वाग्देवीं साम्बं प्रभुञ्च राघवं ।
श्रीरामकृष्णपितरं नत्वोमाख्याञ्च मातरं ॥
नारायणात्मज-श्रीमद्रामकृष्णात्मजः कृती ।
काव्यप्रकाशगां व्याख्यां तनोति कमलाकरः । २ ।
काव्यप्रकाशे टिप्पन्यः सहस्रं सन्ति यद्यपि ।
ताभ्यस्तस्याविशेषो यः पण्डितैः सोऽवधार्य्यतां ॥

स्वकृतकारिकां व्याचिख्यासुराद्यश्लोकस्य अवतारिकामाह ग्रन्थेति

4834.

683. **काव्यप्रकाशटीका ।** *Kavya-prakaśa-ṭika.*

By Gada-dhar Cakra-varti Bhaṭṭacaryya.

A fragment.

For the MS. See L. 1527.

Leaf 15B :—

भट्टाचार्य्यचक्रवर्त्ती गदाधर उदारधीः ।
व्याकार्षीत् प्रथमोल्लास-समुल्लासं सुमेधसां ॥

4835.

3563. *The Same.*

Substance, country-made paper. 22×4 inches. Folia, 37. Lines, 8, 9 on a page. Extent in ślokas, 1,800. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

Colophon :—

इति श्रीगादाधरी काव्यप्रकाशटिप्पनी ।

Post Colophon:—

श्रीदुर्गायै नमः ॥

श्रीरामशङ्करदेवशर्म्मणः स्वाक्षरमिदं ।

It begins:—

प्रणम्य गीर्व्वाणगणैकपूज्यं पादारविन्दं पुरुषोत्तमस्य ।
गदाधरो व्याकुरुते प्रयत्नैः काव्यप्रकाशस्य दुरूहपङ्क्तीः ॥

काव्य-तत्प्रभेदतल्लक्षणप्रविष्ट-दोषगुणालङ्कारनिरूपणरूप--कारिकानिकरात्मकग्रन्थप्रथमनिबद्धनियतिकृतेत्यादिमङ्गलरूपपद्यं प्रयोजनं दर्शयन्नवतारयति ग्रन्थारम्भे इति ।

यदनन्तरं ग्रन्थस्यारम्भस्तस्मिन् काले इत्यर्थः । ग्रन्थाव्यवहित-पूर्व्वकाले इति यावत् । परामृशतीत्यनेन सम्बन्धः ।

It ends:—

ननु रसोऽचर्व्व्यमाणो न तिष्ठतीत्यलङ्कारसिद्धान्तः । तदनुरोधेन स्थायिभावात्मकरसस्यैव अचर्व्वणानन्यत्वमुपगन्तव्यं तत् कथमुपपद्यताम् अभेदे विषय-विषयिभावरूपसम्बन्धासम्भवादत आह आकार इवाभिन्नोऽपीति यथा साकारवादिमते ज्ञानाकारघटादिर्ज्ञानाभिन्नोऽपि तद्विषयस्तथाचर्व्वणानन्योऽपि स्थायीभाव--स्तद्गोचर इत्यर्थः ।

व्याकरोदमलबुद्धिसुन्दरः कौ ॥ ० ॥
व्याकरोदिदमनल्पधीमतां
कौतकेन कुतकी गदाधरः ।
न्यायदुर्ग्रहसदर्थचिन्तनै-
र्निवृतोऽभवदयं ततः पुनः ॥

4836.

6583. *The Same.*

By Gadā-dhara Bhaṭṭācārya.

Substance, country-made paper. $19\frac{1}{2} \times 3\frac{3}{4}$ inches. Folia, 46. Lines, 10 on a page. Character, Bengali of the early nineteenth century. Appearance, fresh. Incomplete.

The mangalācarana and the object of the work :—

प्रणम्य गीर्व्वाणगणैकपूज्यं पादारविन्दं पुरुषोत्तमस्य ।
गदाधरो व्याकुरुते प्रयत्नैः काव्यप्रकाशस्य दुरूहपङ्क्तीः ॥

Then it goes on :—

काव्य-तत्प्रभेद-तल्लक्षणप्रविष्टदोषगुणालङ्कारनिरूपणरूप--
कारिकानिकरात्मकग्रन्थप्रथमनिबद्धनियतेत्यादिमङ्गलरूपपद्यं
प्रयोजनं दर्शयन्नवतारयति ग्रन्थारम्भ इति ... etc.

10A, भट्टाचार्य्यचक्रवर्त्ती गदाधर उदारधीः ।
व्यकार्षीत् प्रथमोल्लासमुल्लासाय सुमेधसां ॥

34B, काव्यप्रकाशस्य महादुरूह-
मुल्लासमुल्लासितवान् द्वितीयं ।
गदाधरो धीरधुरंधराणां
प्रमोदमाधित्सुरतिप्रयत्नात् ॥

39A, काव्यप्रकाशस्योल्लासं तृतीयं श्रीगदाधरः ।
व्याख्यातवानसंख्यात संख्यावत् प्रीतिमावहन् ॥

The commentary on the fourth ullasa is left incomplete.

4837.

8736. **सुखबोधिनी ।** *Sukha-bodhini.*

काव्यप्रकाशटीका ।

A commentary on Kāvya-prakāsa.

By Veñkaṭācala Sūri

Substance, country-made paper. 14 × 5½ inches. Folia, 174. Lines, 12 on a page. Extent in ślokas, 7,000. Character, Nāgara. Fresh.

Incomplete. Leaves 5–153, 155–179 to the end of 4th ullāsa.

4838.

3783. **काव्यप्रकाशदीपिका ।** *Kāvya-prakāśa-dīpikā.*

By Mahāmahopādhyāya Caṇḍī-dāsa.

Substance, palm-leaf. $12\frac{1}{2} \times 1\frac{3}{4}$ inches. Folia, 95. Lines, 6 on a page. Extent in ślokas, 3,400. Character, Bengali of the seventeenth century. Appearance, discoloured.

Colophon :—

इति कापिञ्जलदलतिलक-षड्दर्शनीयचक्रवर्त्ति-महाकविचक्र-चूड़ामणि-सहृदयगोष्ठीगरिष्ठ-श्रीचण्डीदासमहामहोपाध्यायकृत-काव्यप्रकाशदीपिकायां दशम उल्लासः समाप्तः ।

Beginning—

उल्लाससङ्गतिमाह एवमिति । ध्वनौ बहुधा भिन्ने निर्णीते विशेषसदृशैर्निश्चायिते क्रमागतान् गुणीभूतव्यङ्ग्यभेदान् विशेष-लक्षणान्याह ॥

सहृदयहृदयैकसाक्षिकं गूढं अनुमानुकूल्येन (?) चारुतो + + व्यङ्ग्यवाच्यसिद्धिनिदानमस्फुटं सहृदयै + + + + प्रतीयमानं सन्दिग्धे तुल्यपदाभ्यां प्राधान्यं + + + + प्रत्येकमन्वयः ॥

It begins apparently from the beginning of the fifth ullāsa.

It ends thus :—

न्यूनभावराहित्येन पूर्वं समाप्तमस्माभिर्व्याख्यातं कारिकासमूह + + + अयञ्चाभिर्निवर्त्तं तद्विवरणरूपं काव्यं साङ्गोपाङ्गं लक्ष्यते अत्रेति काव्यलक्षणम् अत्रास्माकं उल्लास-दशक-व्याख्याने प्रमा-दादनैपुण्ये(न्ये)न वा यददर्शितं तत् सूक्ष्मतरबुद्धिभिः पूरणीयमिति ।

काव्यप्रकाश तव एष कुसम्प्रदाय
व्याख्याविलोलमरुदान्दोलितप्रतानः ।
सिक्तः पुनश्च प्रतिपल्लवतानुचोद्य-
श्रीचण्डिदास-कविवागमृतप्रवाहैः ॥

4839.

3515. तत्त्वपरीक्षा । *Tattva-parīkṣā.*

By Maheśvara Subuddhi Miśra.

Substance, country-made paper. 17×3 inches. Folia, 1 to 69. Lines, 6 on a page. Character, Bengali of the seventeenth century. Appearance, discoloured. Incomplete at the end.

It begins thus:—

ॐ नमः श्रीकृष्णाय ।

रामभद्रपदाम्भोजनखज्योत्स्नामहोर्म्मयः ।
हरन्तु वः स्वान्तगुहागतं गाढ़तमं तमः ॥
यदेकतानचित्तानामुदेति न पुनर्भवः ।
तान् वयं वरिवस्यामो हरिपादपुनर्भवान् ॥
यदङ्घ्रिद्वन्द्वमालम्ब्य न स्खलन्ति कवीश्वराः ।
विषमेष्वपि मार्गेषु तं नमामः सरस्वतीम् ॥
नोपघ्नमपि गच्छन्ति विघ्ना यन्निघ्नचेतसां ।
तमव्याजदयाभाजं विघ्नराजं भजामहे ॥
प्रकाशविषये ह्यर्थे विफला दीपिकादयः ।
एवमालोक्यमाने तु व्याप्रियन्ते न दर्पणाः ॥
अतः सुबुद्धिमिश्रेण दोषारोपनिवृत्तये ।
तुलामारोप्य शब्दार्थौ तयोस्तत्त्वं परीक्ष्यते ॥

अथेह फलवत्यभिमते कर्म्मणि प्रारभ्यमाणे सन्तो नियमेन मङ्गलमाचरन्ति तदुन्नीतस्य वेदोऽस्य (?) कर्त्तव्यानुमानं तेनायमपि सत्तमः (?) शास्त्रं फलवदारिप्समानोऽभीष्टदेवतास्तवरूपमङ्गलमाचरितवानुपनिवद्धवांश्च व्याख्यातृश्रोतॄणामनुषङ्गतो मङ्गलसम्पत्तये तथाह्यतमपि ह्यीष्टदेवतास्मरणादिकं विघ्नं विनाशयति । हरिर्हरति पापानि दुष्टचित्तैरपि स्मृत इत्यादि स्मरणात् ।

अतएव वृत्तिकारस्तदर्थं + + + + + तन्निवद्धं श्लोकं व्याख्यातुमवतारयति यस्येति । ... ...

... ...

... ... परामृषति स्मरति

नमस्कारवदिष्टदेवतास्मरणस्यापि मङ्गलत्वात् तथाच स्मृतिः ।

सर्व्वदा सर्व्वकार्य्येषु नास्ति तेषाममङ्गलम् ।

येषां हृदिस्थो भगवान् मङ्गलायतनं हरिरिति ॥

नियतिरदृष्टं तत्कृतो नियमः । इत्यादि ।

This is a commentary on Kāvya-prakāśa. Aufrecht knows the work as an independent treatise on rhetoric.

Colophons :—

8B, इति श्रीमहेश्वरसुबुद्धिमिश्रकृतौ तत्त्वपरीक्षायां प्रथम उल्लासः : 22B, ० द्वितीय उल्लासः ; 25A, ० तृतीय उल्लासः ; 62A, चतुर्थ उल्लासः : The fifth is not complete.

4840.

682. **काव्यप्रकाशटीका ।** *Kāvya-prakāśa-ṭīkā.*

By Maheśvara Nyāyālaṃkāra.

For the manuscript see L. 1526.

Post Colophon Statement :—

वैषम्योद्भटनक्रचक्रसततात्क्रान्तादगाधात्मनां
दुष्प्रापैः प्रचितात् (?) समर्थनिचयात् काव्यप्रकाशार्णवात् ।
प्राप्तार्थात्मकमौक्तिकालि-घटिता हारावलीयं सतां
भट्टाचार्य्यमहेश्वरेण रचिता काव्यप्रकाशोपरि ॥
ये काव्यप्रतिदूषणैकनिरतास्ते केऽपि तेभ्यो नमः
ये तर्कैकरसाः कृतोऽञ्जलिरयं तेभ्योऽपि दूरान् मया ।
ये शब्दानुभवैकसंस्कृतहृदः काव्यार्थमर्म्मस्पृशो
दिचास्ते जगतीषु तान् प्रति मयैतावान् प्रयासः कृतः ॥
काव्यप्रकाशस्य कृता गृहे गृहे टीका तथाप्येष तथैव दुर्गमः ।
सुखेन विज्ञातुमिमं य ईहते धीरः स एतां निपुणं विलोक्यताम् ॥
श्रीगौरमोह[न]देवशर्म्मणः स्वाक्षरमिदं ।
शकाब्दाः १७७७ । ११ । ११ । ११ ॥

4841.

4537. **काव्यप्रकाशः ।** *Kāvya-prakāśaḥ.*

By Mammaṭṭa Bhaṭṭa with Maheśvara Nyāyālaṃkāra's commentary.

Substance, country-made paper. 15 × 5½ inches. Folia, the text is complete in 62 leaves and the commentary in 107. Separately paged. Lines, 9, 13 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured.

Well known, often noticed and often printed.

4842.

6581. **काव्यप्रकाशटीका ।** *Kāvya-prakāśa-ṭikā.*

Entitled Rasa-prakāśa.

By Śrikṛṣṇa.

Substance, country-made paper. 19 × 3½ inches. Folia, 10 + 10. The 9B of the first pagination is left blank. Lines, 8 to 10 on a page. Character, Bengali of the nineteenth century. Appearance, fresh.

A mere fragment, containing commentary on the first ullāsa in 10 leaves and a portion of the second in another ten leaves.

Fol. 1 of the second pagination :—

इति श्रीकृष्णशर्म्मविरचिते रसप्रकाशे प्रथमोल्लासः प्रकाशः ।

Beginning :—

सत्यासक्तमनाः शश्वद्द्विजेन्द्रविलसत्तनुः ।
मुरारिर्वा पुरारिर्वा पायान्नो वृजिनार्णवात् ॥
रसप्रकाशनामायं प्रबन्धः क्रियतेऽधुना ।
काव्यप्रकाशबोधाय श्रीमत्-श्रीकृष्णशर्म्मणा ॥

ननु काव्यस्य धर्म्मादिचतुर्वर्गसाधनतया तन्निरूपणार्थं सुकुमारबुद्धीनां काव्यप्रवृत्तिद्वारा गहनशास्त्रान्तरे प्रवृत्त्यर्थञ्च ग्रन्थ एव कर्त्तुमुचितः । ननु तदादौ मङ्गलमपीति शङ्कामपनेतुं मङ्गलफलं

दर्शयन्नेव कारिकामवतारयति ग्रन्थारम्भ इत्यादिना — — — — इति ग्रन्थलक्षणमाह परमानन्दचक्रवर्त्ती तन्न न प्रेक्षावत् प्रवृत्तय इति स्वरूपकथनमात्रं नतु लक्षणप्रविष्टं — — — — — — — आदर्शकारिणो न्यायालङ्कार-चरणास्तु ग्रन्थो महावाक्यविशेषः स च विशेषो महाजनानां ग्रन्थत्वेन व्यवहारात् परिचेयः।

3A, मम्मटभट्टस्तु वृत्तिकर्त्ता इत्याह। युक्तञ्चैतत् अन्यथा विवेचन-प्रसङ्गकारिकायां महाभाष्यमीमांसकमतद्वयमेव दर्शितं न तु नैयायिकमतं।

3B, तथाचोक्तं रत्नाकरैः। भारती हि काव्यकर्त्तौ कवेर्मुखमात्रमिति सुधीभिर्भाव्यं।

6A, मैथिलास्तु यश आदि फलकप्रक्रान्तकाव्यकारणकथनस्यैव प्रकृतार्थ-मभिप्रेत्य कवित्वबीजरूपा(पो) जनिकाशक्तिः यां विना जनिकां शक्तिं विना अनु-पहसनीयकाव्यं न प्रसरेत् ..., etc., etc.

4843.

3570. *The Same.*

Substance, country-made paper. 18×3 inches. Folia, 24. Lines, 7 on a page. Character, Bengali of the eighteenth century. Appearance, fresh.

A fragment containing commentaries on the second ullāsa and a portion of the third.

It begins abruptly :—

सामान्यविशेषलक्षणाभ्यां काव्यस्वरूपं निरूप्य तद्घटकयोः शब्दा-र्थयोर्भेदादपि तत्प्रभेदज्ञापनार्थं तयोः प्रत्येकमवान्तरविभागप्रदर्शिकां कारिकामवतारयति क्रमेणेति।

(The beginning of the second ullāsa).

Colophon :—

22B, इति श्रीश्रीकृष्णशर्म्मविरचिते रसप्रकाशे द्वितीयोल्लासरसप्रकाशः समाप्तः।

4844.

9605. काव्यप्रकाशोदाहरणचन्द्रिका ।

Kāvya-prakāśodāharaṇa-candrikā.

By Vaidya-nātha, the son of Rāma Bhaṭṭa.

Substance, country-made paper. 10 × 4½ inches. Folia, 84. Lines, 23 on a page. Extent in ślokas, 6,384. Character, Nāgara. Date, Saṃvat 1742. Appearance, old. Complete. Written in an extremely small hand.

It explains the examples of Kāvya-prakāśa. Composed in 1740.

Beginning :—

श्रीगुरुः । श्रीगणेशाय नमः ।

निजभक्तधुरीणस्य गिरं कर्तुं गरीयसीं

स्तम्भादाविष्कृ (किंकृ) ताकारं नमामि कुलदेवतं ॥ १ ॥

गङ्गोल्लासितमौलिश्चन्द्रकलाकलितशेखरः सततं ।

अङ्गीकृतगलगरलो जयति जयन्तीपतिर्जगति ॥ २ ॥

यत्पदाम्बरुहद्वन्द्-मिलिंदीकृतमानसाः ।

भक्ता भवन्ति सिद्धीनां सदनं तामुमां भजे ॥ ३ ॥

उत्तुङ्गकुम्भयुगसान्द्रविलिप्तचारु-

सिन्दूरपूररुचिराय गजाननाय ।

चूडानताखिलसुपर्व्वकिरीटरत्न

नीराजिताङ्घ्रियुगलाय सदा नतोऽस्मि ॥ ४ ॥

आधाय हृदि वाग्देवीचरणाम्बुजमादरात् ।

कुर्व्वे प्रकाशसंबद्धामुदाहरणचन्द्रिकां ॥

चिरन्तनकृता व्याख्याः समालोक्य यथामति ।

रचिता वैद्यनाथेन रामभट्टात्मजन्मना ॥ ६ ॥

कृतिरेषा कृपावद्भिः साधुभिर्व्विमत्सरैः ।

गुणदोषविभागज्ञैः निपुणं परिशोध्यतां ॥ ७ ॥ इत्यादि ।

End :—

अनल्पकविकल्पिताखिलसदर्थमञ्जूषिकां
सदन्वय-विबोधिकां विबुधसंशयच्छेदिकां ।
उदाहरणयोजनाजननसज्जनाह्लादिका-
मुदाहरणचन्द्रिकां भजत वैद्यनाथोद्यतां ॥
वियद्वेदमुनिक्ष्माभिर्मितेऽब्दे (१७४०) कार्त्तिके सिते ।
बुधाष्टम्यामिमं ग्रन्थं वैद्यनाथोऽभ्यपूरयत् ॥ ३ ॥

Colophon :—

इति श्रीमत्पदवाक्यप्रमाणाभिज्ञधर्म्मशास्त्रपारावारीण-तत्सत्-विट्ठलभट्टात्मज-श्रीरामभट्टसूरिसूनुना वैद्यनाथेन विरचितायां काव्यप्रकाशोदाहरणविवृतावुदाहरणचन्द्रिकाख्यायां दशमोल्लासः सम्पूर्णः ।

The note of the scribe :—

श्रीसांवशिवार्पणमस्तु । शुभमस्तु । श्रीगुरुः ॥ ॥ राम ॥ लिखितमिदमग्निहोत्रि-विश्वनाथेन ॥ ज्येष्ठ कृष्णपक्ष तृतीया चन्द्रवासरे संवत् १७४२ शुभमस्तु ।

4845.

8993. *The Same.*

Substance, country-made paper. 10½ × 4½ inches. Folia, 93. Lines, 14 on a page. Extent in ślokas, 4,200. Character, Nāgara. Old. Incomplete.

Incomplete, in 93 leaves.

This explains the examples of काव्यप्रकाश ।

It begins thus :—

निजभक्तधुरीणस्य गिरं कर्त्तुं गरीयसीं ।
स्तंभादाविष्कृताकारं नमामि कुलदैवतं ॥ १ ॥
गङ्गोद्भासितमौलिचन्द्रकलाङ्कतशेखरः सततं
अङ्गीकृतगलगरलः जयति जगतीपतिर्जयति ॥ २ ॥

... ...

... ...

चिरन्तनकृता व्याख्याः समालोच्य यथामति
रच्यते वैद्यनाथेन रामचन्द्रात्मजन्मना ॥

The present incomplete MS. runs up to the following śloka-udāharaṇa of the Alaṁkāra-chapter :—

अरिवधदेहशरीरः सहसारथिसूत-तुरङ्गपादातः ।
भाति सदानत्यागः स्थिरतायामवनितलतिलकः ॥

4846.

2818. कविनन्दिका । *Kavi-nandikā.*

(काव्यप्रकाशटीका) । *Kāvya-prakāśa-ṭīkā.*

By Rāmakṛṣṇa.

For the manuscript and the work see L. 4123.

In L. 4123 it is erroneously stated to be a commentary on Kāvya-prakāśa-ṭika.

4847.

546. काव्यप्रकाशटीका सारबोधिनी ।

Sarabodhinī, a commentary on Kāvya-prakāśa.

By Śrīvatsalāñchana Bhaṭṭacārya, son of Viṣṇu Bhaṭṭācārya.

For the manuscript see L. 1432.

The MS. ends with the commentary on the Rasabhāsa-kārikā of the fourth ullāsa.

In leaf 8A :—

इति श्रीविष्णुभट्टाचार्य्यपुत्र-श्रीवत्सलाञ्छनभट्टाचार्य्यकृतौ सारविबोधिन्यां प्रथमोल्लासः ।

4848.

4154A. **काव्यप्रकाशदर्शनम् ।** *Kāvya-prakāsa-darsanam.*

A commentary on Kāvya-prakāsa.

I.

Substance, Kāśmīrī paper. 10 × 7 inches. Folia, 29 to 43 and 63 to 127. Lines, 23 on a page. Character, Kāśmīrī. Appearance, old and discoloured.

In the leaf marked 29 (the first of this fragment) the commentary is found to be relating to the 4th ullāsa, on the texts printed in p. 166 of the Nirṇaya-sagara edition of Bombay.

42A, काव्यप्रकाशदर्शने चतुर्थ उल्लासः ।

In the 43rd leaf, after which there is a gap (44 to 62 leaves), the commentary comes to the portion of the 5th ullāsa, printed in p. 237 of the abovementioned printed edition; and on the 63rd leaf the text being commented upon is found to be of the 7th ullāsa, printed in p. 467 of the said edition. It comes an end in leaf 120:—

इति काव्यप्रकाशदर्शने सप्तम उल्लासः ।

The 8th is incomplete at the end, coming up to p. 585 of the printed edition.

There are 17 stray leaves, one of which contains the colophon of the commentary of the 7th ullāsa. They apparently belong to some other manuscript.

II.

Substance, Kāśmīrī paper. 7 × 7 inches. Folia, 1 to 15 and 1 to 86. Lines, 16 on a page. Character, Kāśmīrī. Appearance, old and discoloured.

A. 1 to 22, containing the commentary on the 8th ullāsa.

B. It begins with the 9th ullāsa, which comes to an end in leaf 20:—

इति श्रीकाव्यप्रकाशदर्शने शब्दालङ्कारदर्शनो नाम नवम उद्योतः ।

The 10th ullāsa is not complete but it comes very near to the end.

There are three stray leaves of equal measure, one of which contains the colophon of the commentary on the 9th ullāsa.

4849.

2495. **काव्यामृततरङ्गिणी ।** *Kāvyāmṛta-taraṅgiṇī.*

For the manuscript and the work see L. 2674.

The work is a hostile criticism on the Kāvya-prakāśa of Mammaṭa Bhaṭṭa. The MS. is incomplete and goes from the beginning to the Grāmyatā-doṣa of the 7th book.

4850.

1407. **अलङ्कारसर्व्वस्वम् ।** *Alaṃkāra-sarva-svam.*

By Rucaka or Ruyyaka.

Substance, country-made paper. 10 × 7 inches. Folia, 83. Lines, 12 on a page. Extent in ślokas, 1,620. Character, modern Kāśmīrī. Appearance, tolerable. Complete.

For a description of the work see L. 3015, Oxf., p. 210, which also gives authorities quoted and Burnell, p. 54A, in which the author is named as Kāśmīra sandhi-vigrahika Maṅkhaka.

This is a vṛtti commentary on Rucaka's own sūtras on alaṃkāra, which are incorporated in the work. For instance in 10B, line 2, the following sūtra with its commentary is to be found.

विषयस्य सन्दिह्यमानत्वे सन्देहः (सूत्रम्)। (Comm.) अभेदप्राधान्ये आरोपे इत्येव विषयः प्रकृतोऽर्थः यद्भित्तित्वेन अप्रकृतः सन्दिह्यते।

4851.

1550. *The Same.*

Substance, Kāsmīrī paper. 10 × 7 inches. Folia, 37. Lines, 24 on a page. Character, Kāsmīrī. Appearance, tolerable. Incomplete at the end.

Often noticed and printed in Kāvya-mālā No. 35. Ruyyaka was the guru of Maṅkha who wrote Śrī-kaṇṭha-carita between 1135 and 1145 A.D. See Bühler's Kasmira report, p. 51.

4852.

1827. **अलंकारोदाहरणम्।** *Alaṃkārodaharaṇam.*

By Jayadratha.

For the manuscript and the work see L. 2442, and for the age of the author see Bühler's Kasmira Report, p. 68.

4853 and 4854.

1551A, & 1551B. *The Same.*

Substance, Kāsmīrī paper. 10 × 6½ inches. Folia, 6. Lines, 24 on a page. Extent in slokas, 216. Character, Kāsmīrī. Appearance, tolerable.

This number contains two works: (1) entitled शब्दार्थव्यापारविचारः by Mammaṭācārya, (2) सहृदयलीला by Rājanaka Rupyaka.

(1) शब्दार्थव्यापारविचारः। Ends in leaf 5B.

Begins:—

इह हेयोपादेयानां हानोपादाने प्र[ा]माण्यादेव, तच्च निश्चयात्मतया प्रामाण्यं भजते, निश्चयश्च शब्दसाहित्येनार्थं विषयी करोति। शब्दस्य चार्थप्रतीतिप्रतिपत्तिकार्यान्यथानुपपत्त्या कारकत्वात् कल्प्यमाने व्यापारे तिवादिशब्दप्रतिपाद्यो नानाप्रकार इति तत्परीक्षार्थं शब्दव्यापारविचारात्मकं प्रकरणमिदमारभ्यते।

व्यापारस्य प्रकृत्याह्निकया दर्शयितुं न युज्यते इति विषयमुखेन प्रदर्श्यते। "जातिः क्रिया गुणः संज्ञा, वाच्योऽर्थः समितध्वनिः" अगृहीतसङ्केतस्य शब्दस्यार्थप्रतिपत्तेरभावात् सङ्केतसहाय एव शब्दोऽर्थं प्रतिपादयति तेन समितः संकेतितः ध्वनिश्शब्दो यत्र सोऽर्थः पूर्वमुपलभ्यत्वात् तत्र विश्रान्तिधामत्वात् साध्य इति प्रसिद्धो वाच्योऽभिधेयोऽर्थः तथाह्याह जातिरित्यादि। इह यद्यपि प्रवृत्ति-निवृत्तिविषये व्यक्तिरेव तथाप्यानन्त्यात् व्यभिचाराच्च तत्सङ्केतः कर्त्तुं न पार्यते इति गौः शुक्लश्चल इत्यादीनां एकार्थत्वं मा प्रसाङ्क्षीदिति च शब्दानामुपाधावेव सङ्केतः।

End :—

एवम्भूतायां प्रमाणैः प्रतिपन्नायां हि सामग्र्यां उपपत्तिमन-पेक्ष्यापि समुदयमाना प्रतीतिः केन निह्नोतुं शक्यत इति सिद्ध-मभिधातात्पर्यलक्षणाव्यापारातिरिक्तं ध्वननं एतच्चान्यत्र विस्तरेण विचारितमिति संक्षेपेणोक्तमिति शिवं।

5B. *Colophon* :—

इति निखिलविपश्चिच्चक्र-चक्रवर्त्ति-श्रीराजानकमम्मटाचार्यवि-रचितः शब्दव्यापारविचारः समाप्तः।

This appears to be a short treatise on the three *vṛttis* of a word by Mammaṭa, the author of Kāvya-prakāśa and its vṛtti-commentary. Here the author says that the subject matter of his treatise has been expatiated upon elsewhere. That elsewhere means the 5th chapter of Kāvya-prakaśa in which the Vyañjana or the implication of words is treated of in full.

See Bühler's Kāśmira Report, p. 68 and Extr. No. 263, p. cxxxiii.

(2) सहृदयलीला by Rupyaka or Rucaka. Begins in leaf 5B.

Beginning :—

अथ सहृदयलीला लिख्यते ।

श्रीमतां उत्कर्षपरिज्ञानादैदग्ध्येन सहृदयत्वान्नागरिकतासिद्धिः। युवत्यादीनामुत्कर्षो देहगुणालंकारजीवितपरिकरेभ्यः। तत्र शोभाविधायिनो धर्म्मा गुणाः ।

रूपं वलः प्रभा राग आभि(दि)जात्यं विलासिता ।

लावण्यं लक्षणं छाया सौभाग्यं चेत्यमी गुणाः ॥

अवयवानां रेखास्पाष्टं रूपम् । गौरतादिधर्म्मविशेषो बलः । काचकाश्यमूपा रविवत्कान्तिः प्रभा । इत्यादि

Col. in leaf 6A :—

इति श्रीराजानकरुय्यकविरचितायां सहृदयलीलायां गुणोल्लेखः प्रथमः ।

Col. in leaf 6B :—

इति सहृदयलीलायां अलंकारोल्लेखो द्वितीयः ।

Col. in leaf 6B :—

०जीवितोल्लेखस्तृतीयः ।

Col. in leaf 6B :—

इति श्रीराजानकरुय्यकविरचितायां सहृदयलीलायां परिकरोल्लेखश्चतुर्थः ।

समाप्तेयं सहृदयली[ला] ।

इति श्रीमदिपश्चिद्वरराजानकतिलकात्मज-श्रीमदालंकारिक-समाजाग्रगण्य-श्रीराजानकरुय्यकस्य श्रीराजानकरुचकापरनाम्नो अलंकारसर्वस्वकृतः ।

This is a second work, hitherto unknown, by Rupyaka, the author of Alaṃkāra-sarva-sva. This also disposes of the spelling of the author's name on which so much has been said in the Kāśmīra Report. It is either Rupyaka or Rucaka.

4855.

1553. **अलंकाररत्नाकरः ।** *Alamkāra-ratnākaraḥ.*

By Sobhā-kara Mitra.

Substance, Kāsmīrī paper. 10 × 6½ inches. Folia, 72. Lines, 30 on a page. Extent in ślokas, 3,200. Character, mediæval Kāśmīrī. Appearance, old. Complete.

The manuscript appears to be noticed by Bühler in his Kāśmīra Report Extr. No. 228, p. cxxviii, as the scribe appears to be the same.

Bühler thinks that it is a work later than Vimarṣiṇī, Jaya-ratha's commentary on Alaṃkāra-sarva-sva by Rup-yaka. Kāśmīra Report, p. 68.

4856.

921. **अलङ्काररत्नाकरोदाहरणसन्निबद्धदेवीस्तोत्रम् ।**

Alaṃkāra-ratnākarodāharaṇa-sannibaddha-devī-stotraṃ.

For the manuscript see L. 1822.

Śobhākara Mitra, son of Trayīśvara Mitra, wrote sūtras on Figures of speech numbering 107. Yaśaskara of Kāśmīra composed a hymn to the Devī, each verse of which illustrated a sūtra; and Ratna-kaṇṭha explained how a verse of the hymn illustrated a sūtra.

After श्रुतिगोचराणि as quoted in L. 1822 श्रीत्रयीश्वरमित्रात्मज-श्रीशोभाकरमित्रविरचितेऽलङ्काररत्नाकरे सूत्राणि । Then आमुखैकार्थपदं पुनरुक्तवदाभासं ।

The manuscript contains works of all the three authors (1) Sūtra, (2) Stuti and (3) Udāharaṇa-samanvaya.

The 108th verse of Yaśaskara is this :—

प्रद्युम्नस्य चकार यत्र गिरिशा श्रीशारिकानुग्रहं
नद्या यत्र वराहलोचनभुवा मारी सरित्सङ्गता ।

राजा स प्रवराभिधो हरगिरिं यातः सदेहो यतः
तिष्ठंस्तत्र पुरे यशस्कर(ं)कविस्तुष्टाव गौरीमिति ॥

4857.

4754. चन्द्रकारिका । *Candra-kārikā.*

By Siṁhalācārya, Śrī Ratna-śrī-jñāna.

Substance, palm-leaf. 11 × 2 inches. Folia, 14 (by counting). Lines, 5, 6 on a page. Extent in ślokas, 290. Character Newari of the fourteenth century. Appearance, old and very much damaged. The right hand side containing the leaf marks is corroded.

Beginning :—

ॐ नमः शिवाय ।

विशुद्धज्ञानमज्ञानध्वान्तविध्वंसभास्करं ।
नत्वा सम्बुद्धमारप्स्ये किञ्चिद् वागर्थचिन्तनं ॥
जातिः क्रिया गुणो द्रव्यं तथा नामेति पञ्चधा ।
शब्दस्यार्थस्तदेषो + + वात्र भिद्यते ॥
अर्थो हि प्रतिपाद्यत्वात् प्रधानमिति तद्विदां ।
अप्रधानं तदङ्गत्वात् ध्वनिरप्यनुवर्त्तते ॥ इत्यादि ।

End :—

अपत्यादि च सामान्यमसंख्यं भाव इत्यपि ।
अणादिमति विस्तीर्णं संगृह्णन्ति त्रिधा परे ॥

अणाद्यर्थनिर्देशः ।

यथाप्रधानं कथितं तदीदृशं
वचोऽर्थरूपं बहुशब्दशास्त्रितं ।
न तत्समाख्यातमनन्तविस्तरं
परिस्फुटं यत्स्वयमेव गम्यते ॥
समस्तशास्त्रागमदीपभूतं
न वेत्ति यो व्याकरणं तदेतत् ।
विवर्त्तमानस्तमसीव सम्यक्
कथं स शास्त्राद्यधिगन्तुमीशः ॥

शब्दार्थरूपावगमाच्च सम्यक्
कवित्ववत्कृत्वयशःप्रसिद्धिः । (?)
सत्कार ल + + भावपि संभवेतां
गुणप्रियेभ्यः फलमैहिकं तत् ॥
स्वभ्यस्तमेतर्हि च शास्त्रमेतत्
जन्मान्तरे व्यामुखतामुपैति ।
यथेह केषाञ्चिदृतेपि यत्नात्
शास्त्रादिसंबोधपथं परे + ॥
आत्मविद्याधिगमादिभावात्
तत्त्वावबोधस्य च गौवमेतत् ।
अदृष्टकामैरपि दृष्टकामै-
स्ततश्च सर्व्वैरधिगम्यते तत् ॥
व्युत्पत्तये श्रोतृजनस्य सेयं
शब्दार्थचिन्ताविवृतिं विधारि । (?)
+ + + + + प्रति दीपिकेव
शब्दार्थसम्मोहतमो निहन्तुं ॥
स्वयं निरामोदमपीह किञ्चन
प्रकर्षभूमेः प्रथते मदाश्रयात् ।
प्रसिद्धतां पश्य जनेत्तृणालयः
कलङ्क इन्दोः कियती + पागमत् ॥
अभ्यर्थनादेव च देवदत्तात्
संभावनापूर्व्वमतिप्रवृत्तात् ।
अभूत् प्रयत्नोयमवन्ध्यमेतत् ।
विधातुकामः प्रतिभानुशिष्टः ॥
यदिह किमपि पुण्यं प्राप्तमर्थाभि या + +
म(ा)दकलितगुणरत्नश्रीनिधानं निधानं ।
प्रणिहितहितबुद्धिः सर्व्वशब्दार्थतत्त्व-
प्रविचयकुशलस्तान् मारजित् तेन लोकः ॥ (?)

चन्द्रकारिका समाप्ता । कृतिरियं सिंहलाचार्य्यश्रीरत्न श्रीज्ञानस्य ।

4857A.

4834. वर्णरत्नाकरः । *Varṇa-ratnākaraḥ.*

By Jyotirīśvara Kaviśekhara.

Substance, palm-leaf. 15 × 2¼ inches. Folia, two leaves without marks and 13 to 79 of which the following leaves are missing: 14, 15, 17, 19, 20, 26, 27, 51, 58, 59. Character, Bengali of the fourteenth century, when there was no difference between Bengali and Maithila. Appearance, old, discoloured and damaged. Incomplete both ends.

13A, इति कविशेखराचार्य्यश्रीज्योतिरीश्वरविरचिते वर्णरत्नाकरे नगर-वर्णनो नाम प्रथमः कल्लोलः; 21B, ०नायिकावर्णनो नाम द्वितीयः कल्लोलः; 33A, ०आस्थानवर्णनो नाम तृतीयः कल्लोलः; 42B, ०ऋतुवर्णनो नाम चतुर्थः कल्लोलः; 55A, ०प्रयानकवर्णनो नाम पञ्चमः कल्लोलः; 61B, ०भट्टादिवर्णनो नाम षष्ठः कल्लोलः; 69B, ०श्मशानवर्णनो नाम सप्तमः कल्लोसः; 70B, आदर्शपुस्तमेकं समाप्तम् । द्वितीयस्य कतिपय लिखितव्यमस्ति तल्लिख्यते ।

77B, यावन्नीरधिनन्दिनी सुररिपोर्वक्षस्तली गाहते
यावन्निर्झरसिन्धुसममुखं रत्नाकरो विन्दति ।
यावत् पङ्कजस्य (?) भुवनान्युद्द्योतयन्ते कथाः
काव्यः श्रीकविशेखरस्य सुधियां तावत्त्वं कृष्टोत्सव (?)

ॐ नमो नारायणाय ॥ लसं ३८८ आश्विनवदि सप्तमी रवौ सौरि आक्रमे सद्दंशमणिकरैर्लिखितेयं पुस्तीति ॥ ॐ भैरवाख्यशिवलिङ्गाय नमः ॥

67A, चौरासी सिद्धवर्णना ।

१ मीननाथ, २ गोरक्षनाथ, ३ चौरङ्गिनाथ, ४ चामारीनाथ, ५ तन्तिपा, ६, हलिपा, ७, केदारिपा, ८, ढोङ्गपा, ९, दारिपा, १०, विरूपा, ११, कपाली, १२ कमारी, १३ कान्ह, १४ कनखल, १५ मेषल, १६ उन्मन, १७ कान्तलि, १८ धोवी, १९ जालन्धर, २० डोङ्गी, २१ मवह, २२ नागार्ज्जुन, २३ दौली, २४ भिषाल, २५ अचिति, २६ चम्पक, २७ + + + चेराटस, २८ भूखरी, २९ धाकलि, ३० तुजी, ३१ चर्प्पटी, ३२ भादे, ३३ चान्दन, ३४ कामरी, ३५ करवत् ३६ धर्म्म-पा, ३७ पतङ्गभद्र, ३८ पातलिभद्र, ३९ पालिहिह, ४० भानु, ४१ मीनो, ४२ निर्द्दय, ४३ सवर, ४४ सान्ति, ४५ भर्त्तृहरि, ४६ भीषण, ४७ भटी, ४८ गगनपा,

४९ गमार, ५० मेगारा, ५१ कुमारी, ५२ जीवन, ५३ अघोसावर, ५४ गिरिवर, ५५ सौयारी, ५६ नागवार्नि, ५७ + धिमवह्न, ५८ सारङ्ग, ५९ विविक्तिधज, ६० मगरधज, ६१ अचित, ६२ विचित, ६३ नेवक, ६४ चाटल, ६५ नायन, ६६ भौलो, ६७ पाहिल, ६८ पासल, ६९ कमल, ७० कङ्गारी, ७१ चिपिल, ७२ गोविन्द, ७३ भीम, ७४ भैरव, ७५ भद्र, ७६ भमरी, ७७ भुरुकुटी, चतराशी सिद्धाः (?)

In the second leaf without any leaf mark, we have the following enumeration of castes :—

जगा, योगी, नगारी, भरहर, भन्तुआ, चेङ्गा, चतरिया, सुरतरौआ मह्नीर, गोरपुआ, वाहिलि, परभा प्रभृति येऽनेकभिषारिते भरल पुन्नकपासन भेमच कुलुक, डाक, डौकी, डेन्डी, डमरु, धोन्धसि, मजिरा, कठताल्, किदला, चङ्ग, रुदुकुल, वाँसी, पुच्छिल, सांङ्गा, वजा वयुतेँ तफिला, डलोरि, विरहा वेलि, विरह, देशमल्लगा, भिषना, सिविआ, देशाइ, ठमरगा, चडपथा, चेङ्गा, चाह्वलि, लोरिकनाचो, नगनी, मराना, वडली, जिन्नक, इसनदेख, नागल, ताँगल, तापसि, तेँली, तांति तिवर तुरिआ, तुन्वक, तुरकटारुआ धेओल, धाङ्गल धाकाल, धानुक, धोआर, धुनिआ, धनिकार, ताँव, तोवटारुआ, खाँगि, घगार, हाड़ि, ठाढि भल चमडार चमार गोल्ट, गोस्टी, ग्रास्ति, गोआर, गावर, ओड़ सुगिड़, सात, पखकवार, पटनिआँ परिगह्न, चावि, मुगडरारि, वौन्द, कादव, नागर प्रभृति मन्दजातीयतेँ वास ।

4858.

2843. साहित्यदर्पणम् । *Sāhitya-darpaṇa.*

By Viśva-nātha.

Substance, foolscap paper. 15 × 4½ inches. Folia, 69. Lines, 13 on a page. Character, modern Bengali. Appearance, discoloured and dilapidated. Complete.

4859.

383. *The Same.*

Substance, country-made paper. 15 × 2½ inches. Folia, 169. Lines, 5 on a page. Extent in Ślokas, 3,380. Character, Bengali. Date, Śaka 1659. Appearance, old. Complete.

The Post Colophon Statement :—

श्रीसन्तोषदासस्य स्वाक्षरं श्रीरामहरिदासस्य पुस्तकमिदम् शुभमस्तु शकाब्दा १६५९ आषाढ़मासस्य दशांशे लिखितोऽयं ग्रन्थः ।

ग्रहवाणरसानन्तायुक्ते (1659) शाके सुधीभिषक् ।
प्राणसन्तोषदासो वै साहित्यदर्पणं मुदा ॥
पाठार्थाय सुपुत्राणां नत्वा गौरीपदं स्वयं ।
लिलेख पितृभक्तीनां विनीतानामतो यतः ॥
श्रीभवान्यै नमो नमः ।

4859A.

8157. **कामसमूहः ।** *Kāma-samūhaḥ.*

By Ananta.

Substance, country-made paper. 9¾ × 6 inches. Folia, 33. Lines, 18 on a page, Extent in ślokas, 1,400. Character, Nāgara of the eighteenth century. Appearance, old and repaired. Very nearly complete.

The Mañgalācaraṇa of the work :—

श्रीगणेशाय नमः । श्रीसरस्वत्यै नमः ।

इदानीं कामसमूहो नाम काव्यप्रबन्धो लिख्यते । तत्र पूर्व्वमिष्ट देवतावर्णननमस्कारमाह :—

सकलभुवनमध्ये दीव्यते देवताभिः
सकलभयहरो यः पूज्यते दानवेन्द्रैः ।
अहिनरगणवृन्दैः सेव्यते विघ्नराजः
स जयति रिपुहर्त्ता सर्व्वशाद्योपहर्त्ता ॥
यस्याः प्रसादेन महीभृतानां समागतायां कविराजितायां ।
अर्थाः स्वयं किङ्करतां भजन्ते सा भारती नः श्रियमातनोतु ॥
लम्बोदर तव नारदमादरतो यो न पूजयति ।
स भवति विश्वामित्रो दुर्व्वासा गौतमश्चेति ॥

Object of the work :—

प्रणम्य पूर्व्वं शिरसा सुपादान् महेश्व सूनोश्च विधेः सुतायाः ।
प्रगृह्य काव्यं सुकविप्रणीतं विरच्यते काव्यसमूहबन्धः ॥

The author :—

भामल्लवंशजातेन त्रिमण्डन + सूनुना ।
अनन्तेन महाकाव्यप्रबन्धो लिख्यते धिया ॥
एषा वै पुस्तिका लोके जन[ा]नामुपकारिणी ।
प्रसिद्धास्तु सरस्वत्याः प्रसादाच्च गुरोरपि ॥

अथ षड्तुवर्णनं । तत्र तावद्वसन्तः ॥

4B, इति श्रीषड्तुवर्णनं । इदानीं स्त्रीणां शृङ्गारविवरणाख्याख्यायते ; 5A, इति श्रीकाममसमूहे काव्यप्रबन्धे वैद्यवरमं + मंडनसुतस्यानन्तस्य कृतौ बाल्यावस्थावर्णनं समाप्तं ; 5B, ० श्रीकामसमूहे ० काव्यप्रबन्धे केशवर्णनं ; 6B, इति श्रीकामसमूहे महाकाव्यप्रबन्धे भिषग्मुकुटालङ्कारहार(म)त्रिमण्डनसूनोरनन्तस्य कृतौ नेत्रवर्णनं समाप्तं ; 12A, ० भिषग्मुकुटालङ्कारहार(म)त्रिमण्डनसूनोरनन्तस्य कृतौ कुचपद्धतिः समाप्ता(:) ।

Aufrecht gives the date of the composition of the work as Saṃvat 1457. See I.O. Catal. 1242.

The author is Ananta, the son of Tri-maṇḍana, with the title of Bhisaṃ-mukuṭălaṃkāra-hāraḥ.

4859B.

5856. एकावली । *Ekāvalī.*

By Vidhyā-dhara.

Substance, country-made paper. 8½ × 4 inches. Folia, 98. Lines, 11 on a page. Character, Nāgara of the eighteenth century. Appearance, old, soiled and pasted. Complete.

A work on poetics on the lines of Mammaṭa's Kāvyaprakāša. It is divided into eight chapters, called *unmeṣas*.

Published with the commentary of Malli-nātha, by Kamalā-šaṅkara Prāṇa-šaṅkara Trivedī, B.A., in the Bombay Sanskrit Series, Bombay.

Last Colophon :—

इति श्रीमता विद्याधरेण कृतौ एकावलीनामनि अलङ्कारशास्त्रे अर्थालङ्कारनिरूपणं नाम अष्टम उन्मेषः ।

आः किमेतैरलङ्कारैरसारैर्भारदायिभिः ।

एकामेकावलीमेव कण्ठे धत्त कवीश्वराः ॥

समाप्तं चेदमलङ्कारशास्त्रम् ॥

4860.

796. चन्द्रालोकः । *Candrālokaḥ.*

By Jaya-deva.

Substance, country-made paper. 13 × 3 inches. Folia 15. Lines, 4 on a page. Extent in ślokas, 180. Character, Bengali. Appearance, old Complete. Full of marginal notes.

A short work on the Alaṃkāra or rhetoric.

It begins thus :—

परस्परतपःसम्पत्फलायितपरस्परौ ।

प्रपञ्चमातापितरौ प्राञ्चौ जायापती स्तुमः ॥

अलङ्कारेषु बालानामवगाहनसिद्धये ।

ललितः क्रियते तेषां लक्ष्यलक्षणसंग्रहः ॥ २ ॥

उपमा यत्र सादृश्यलक्ष्मीरुल्लसति द्वयोः ।

हंसीव भूपतेः कीर्त्तिः स्वर्गङ्गामवगाहते ॥

It ends thus :—

हेतु-हेतुमतोरैक्यवर्णनं हेतुरुच्यते ।

लक्ष्मीविलासा विदुषां कटाक्षा वेङ्कटप्रभोः ॥

चन्द्रालोकाभिधानोऽयं जयदेवेन निर्म्मितः ।

विपश्चितां मुदे भूयादलङ्कारस्य संग्रहः ॥

Post Colophon :—

क्रियन्ते लक्षणाः कण्ठे सामर्थ्यादभिधानतः ।

निरूढ़ा लक्षणाः काश्चित् काश्चिन्नैव त्वशक्तितः ॥

पदमेकमनेकं वा यद्विधेयार्थसंश्रितं ।
न तत् समासमन्येन न चाप्यन्योन्यमर्हति ॥

4861.

11203. *The Same.*

Substance, country-made paper. 11 × 5 inches. Folia, 10. Lines, 8-10 on a page. Character, modern Nāgara. Date, Śaka 1637. Appearance, fresh.

The portion containing arthālaṃkāra. But the title of Jayadeva's complete work (Candrāloka) is also commonly applied to this section.

For a full account of the work see I.O. Catal. No. 1158.

Post Colophon :—

शके सप्तत्रिषट्चन्द्रे (१६३७) पौषे कृष्णाष्टमीतिथौ चन्द्रालोको विलिखितः इत्यादि ।

4862.

10733. *The Same.*

By Pīyūṣa-varṣa Jayadeva.

Substance, country-made paper. 10 × 4 inches. Folia, 24. Lines, 6 on a page. Character, Nāgara. Appearance, discoloured. Complete.

Last Colophon :—

इति श्रीपीयूषवर्षपण्डित-श्रीजयदेवविरचितचन्द्रालोकालङ्कारे अभिधास्वरूपाभिधानो नाम दशमो मयूखः ।

Post Colophon :—

संवत् १८१३ वर्षे आश्विन कृष्णप्रतिपदा ह (The name is blurred over with ink). उपाध्यायोपनामकहरिरामात्मजप्रेमनिधिना लिखितमिदं पुस्तकं शुभं भूयात् ।

4863.

11056. *The Same.*

With a commentary by Pradyotana Bhaṭṭācārya.

Substance, country-made paper. 11¼ × 5 inches. Folia, 2 30 of which foll. 15 to 28 are missing. In tripāṭha form. Character, Nāgara of the nineteenth century. Appearance, fresh. Defective in the beginning and in the middle. Date, Saṃvat 1866.

3B, इति प्रथममयूखः। 7B, चन्द्रालोके द्वितीयो मयूखः; 8B, इति तृतीयो मयूखः समाप्तः; 9B, चतुर्थो मयूखः; 29A, इति चन्द्रालोके नवमो मयूखः।

Last Colophon :—

इति पीयूषवर्ष-पण्डित-श्रीजयदेवविरचिते चन्द्रालोके अभिधा-
स्वरूपो नाम दशमो मयूखः समाप्तः।

Post Colophon :—

श्री संवत् १८६६। पौषमासे सिते पक्षे।

(Commentary) :—

श्रीमहाराजाधिराज-श्रीरामचन्द्रदेवात्मज-युवराज-श्रीवीर-
भद्रदेवादिष्टमिश्रवलभद्रात्मज-सकलशास्त्रारविन्दप्रद्योतन-भट्टा-
चार्य्यविरचिते चन्द्रालोकप्रकाशे शरदागमे दशमो मयूखः समाप्तः।

It ends :—

श्रीवीरभद्रभूपतिलब्धनिर्देशेन यत्नेन।
चन्द्रालोकमयूखो दशमः स्पष्टार्थतां नीत(ा)ः॥

4864.

874. *The Same.*

For the manuscript see L. 1784.

The text is by Jaya-deva and the commentary by Pradyotana Bhaṭṭācārya.

4865.

3198. चन्द्रालोकः । *Candrāloka.*

By Pījūṣa-varṣa Jaya-deva, son of Mahādeva and Sumitrā.

With a commentary by Pradyotana Bhaṭṭācārya, son of Bala-bhadra, entitled Candrāloka-prakāśa-śaradāgama.

Substance, country-made paper. 12×5 inches. Folia, 25–34. In tripāṭha form. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete at the beginning.

Post Colophon :—

लिखितमिदं काश्यां विश्वनाथेन रामघाट निकटे । शुभमस्तु ।

For both the text and the commentary see L. 1784.

Vīra-siṁha-deva, whom the commentator speaks of as the great-grand-father of his patron Bala-bhadra and a chief of the "Vandyela" clan, seems to be that Vīra Siṁha who, at the instigation of Prince Jahangir, assassinated Abul Fazal in his territory, when the latter was returning to Agra from the Deccan.

4866.

6335. चन्द्रालोकटीका । (राकागमाख्या)

Candraloka-ṭīka entitled (Rākāgamā).

By Viśveśvara Bhaṭṭa, surnamed Gāgā Bhaṭṭa, son of Dina-kara Bhaṭṭa.

Substance, country-made paper. 10×4½ inches. Folia, 103 of which the first is missing. Lines, 11 on a page. Extent in ślokas, 4,300. Character, Nāgara. Copied in Saṁvat 1828. Appearance, discoloured.

Last Colophon :—

इति श्रीमीमांसकभट्ट-दिनकरसूनु-विश्वेश्वरापरनामक-गागा-भट्टकृत-चन्द्रालोकटीकायां राकागमाख्यायां दशमो मयूखः । समाप्तो ग्रन्थः ।

Post Colophon :—

संवत् १८२८ फाल्गुनवदि ६ सोमार ।

End :—

Text :—

पीयूषवर्षप्रभवं चन्द्रालोकं मनोहरम् ।

सुधानिधानमासाद्य श्रयध्वं विबुधा मुदम् ॥

Commentary :—

सुधानिधानं सुधास्पदप्रायम् ... ...

... ...

Text :—

जयन्ति याज्ञिक-श्रीमन्महादेवाग्रजन्मनः ।

सूक्तपीयूषवर्षस्य जयदेवकवेर्गिरः ॥

Commentary :—

जयदेवस्यैव पीयूषवर्ष इति नामान्तरम् । महादेव इति पूर्व्ववत् ।

स्तुवन्त्वन्ये ग्रन्थं कमपि च निन्दन्त्वपि परे

महाराजस्तुष्येत् अथ मयि न तुष्येदपि वरम् ।

परं चिन्मुद्राया विघटनसमर्थेन बहुना

श्रमेणायं तुष्येदथ जनकजायापरिवृढः ॥

4867.

9671. *The Same with the text.*

Substance, country-made paper. 14 × 5¼ inches. Folia, 4. Lines 10 on a page. Tripāṭha form. Character, Nāgara. Appearance, fresh. Incomplete.

A fragment.

The text is well-known and often noticed.

The commentary begins :—

ॐ नमो गणेशाय ।

अधिसरयूतटिनीतटमधिसाकेताङ्गणमधितद्धानं
खेलन्नीलकलेवरबालो मे मानसे सदा भूयात् । १ ।
अनेकैः क्लेशैर्यन्न परिचितमद्यापि गहनं
परीक्षासक्तस्मिन् मम भवति यत्नस्तदपि [च]
यशोदाकौशल्यातनयपदभावाञ्चितमनः-
प्रसादः क्लेशानां फलति फलमत्युत्कटमपि । २ ।
सुनोर्दिनकरस्येषा गणाभट्टमनीषिणः
चन्द्रालोकस्य विवृतौ कृतिरस्तु सतां मुदे । ३ ।

विघ्नविघाताय कृतं समुचितेष्टदेवतास्मरणरूपं मङ्गलं शिष्यशिक्षायै व्याख्याद श्रोतृणां अनुषङ्गतो मङ्गलाय च निबन्धाति । खण्डपरशोर्महेशस्य । इत्यादि ।

4868.

8523. **चन्द्रालोकः ।** *Candrālokaḥ.*

By Jaya-deva otherwise called Pīyūṣa-varṣa, with a commentary entitled Ramā by Vaidya-nātha Pāya-guṇḍē.

Substance, country-made paper. 13×5 inches. Folia, 67. In tripāṭha form. Lines, 13 on a page. Character, Nāgara. Old.

The text is given in the middle with the commentary above and below it except in some, as the first page, which is entirely devoted to the commentary. Both the text and the commentary are complete in 67 leaves. The chapters of the text are called Mayūkha, and they are 10 in number. The ślokas are numbered in a consecutive series omitting hundreds. The text ends :—

पीयूषवर्षप्रभवं चन्द्रालोकं मनोहरं ।
सुधानिधानमास्वाद्य श्रयध्वं विबुधा मुदं ॥

जयन्ति याज्ञिकश्रीमन्महादेवांशजन्मनः ।
सूक्तपीयूषवर्षस्य जयदेवकवेर्गिरः ॥
महादेवः सत्र × × × ।
× × × × × ॥
× × तेनासौ सुकविजयदेवेन रचिते ।
चिरं चन्द्रालोके महति दशसङ्ख्यः सुखयतु ॥

The commentary ends :—

महादेव इति पूर्ववत् दशसङ्ख्य इति विशेषः
"प्रणीतास्तेनासौ सुकविजयदेवेन दशभिः
चिरं चन्द्रालोकः सुखयतु मयूखैर्दशदिशः" इति उत्तरार्द्धं पाठान्तरं । Colophon of the commentary. इति श्रीमत्पायगुण्डोपाख्य वैद्यनाथविरचिते चन्द्रालोकव्याख्याने रमाभिधेये दशमो विलासः ।

The commentary after the usual māṅgalācaraṇa says :—

नत्वा गुरुं वैद्यनाथः पायगुण्डेति कीर्त्ति [तः] ।
व्याख्यां रमाख्यां कुरुते चन्द्रालोके विलासिनीं ॥

4869.

5825. *The Same.*

Substance, country-made paper. 11 × 5 inches. Folia, 72. In tri pāṭha form. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

The commentary begins :—

श्रीगणेशाय नमः ।
वृन्दावने खेलति राधिकासमं
कर्णावतंसीकृतफुल्लपद्मे ।
रहः समालम्ब्य शरत्सुधांशुः
कलङ्कितामाप स पातु माधवः ॥

नत्वा गुरुं वैद्यनाथः पायगुरुडेति कीर्त्तितः ।
व्याख्यां रमाख्यां तनुते चन्द्रालोके विलासिनीं ॥

ग्रन्थ समाप्त्यादि-प्रतिबन्धकोपशमनाय इष्टदेवतातिरिक्तदेवता-मङ्गलस्य निषिद्धतया सकलमूलभूतत्वेन समुचिततया च श्रीमद्वाग्देवतावस्तुनिर्देशादिरूपं मङ्गलमाचरन् जयदेवनामा कविः शिष्यशिक्षायै व्याख्यातृश्रोतृणां अनुषंगतो मङ्गलाय च निबध्नाति उद्वरिति ।

Colophon :—

इति श्रीमत्पायगुण्डोपाख्य वैद्यनाथविरचिते चन्द्रालोकव्याख्याने रमाभिधेये दशमो विलासः ।

Post Colophon :—

ग्रन्थसंख्याटीका २०० मूल ३०२ ।

4870.

4594. **अलङ्कारकौस्तुभः ।** *Alaṃkāra-kaustubhaḥ.*

Substance, country-made paper. 17½ × 6 inches. Folia, 110. Lines, 14 on a page. Extent in ślokas, 6,000. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

A well-known treatise on rhetoric, by Kavi-karṇapura, one of the followers of Caitanya. The work is in ten chapters and the illustrative ślokas are all in praise of Srīkṛṣṇa. See L. 1662.

The author was the son of Sivadāsa Sen of Kăcrāpāḍa. He saw Caitanya and wrote many works of the sect during the middle of the 16th century A.D.

Last Colophon :—

इत्यलङ्कारकौस्तुभे दोषप्रकरणो नाम दशमः किरणः ।

Post Colophon :—

समाप्तश्चायं ग्रन्थः । श्रीजयनारायणदेवशर्म्मणः स्वाक्षरञ्च ।

4871.

3709. *A commentary on Alaṃkāra-kaustubha.*

Substance, country-made paper. 12 × 4½ inches. Folia, 62. Lines, 12 to 15 on a page. Extent in ślokas, 2,200. Character, Bengali of the nineteenth century in a beautiful small hand. Appearance, fresh. Complete.

Kavi-karṇa-pūra wrote a work on rhetoric, entitled Alaṃkāra-kaustubha, with sūtras and vṛttis. This is a commentary on that work. For a description of it see L. 1663. Rājendralāla's manuscript was incomplete. But this is complete in all its ten kiraṇas. The name of the commentator is Loka-nātha Cakra-vartti.

4872.

3908. साहित्यरत्नाकरः। *Sāhitya-ratnākaraḥ.*

By Dharma Saṃkhyāvat (?).

Substance, country-made paper. 12½ × 3½ inches. Folia, 79. Lines, 9 on a page. Character, Bengali of the eighteenth century. Appearance, fresh. Incomplete at the end.

For the beginning of the work see H.P.R. Vol. II, 246.

Colophons :—

8B, इति श्रीमद्भुवनपवित्रहरिते(?) गोत्रवतंस वशासि वंशपद्माकरप्रभात-भानुना पदवाक्यप्रमाणपारावारप्रवीणश्रीमहोपाध्याय-पर्व्वतनामपण्डितमण्डले-श्वरसूनुना श्रीयेल्लमाम्बागर्भरत्नाकरपारिजातेन निर्म्मलाचारपूतेन चतुर्द्दश विद्याविभूषणवता धर्म्मसंख्यावता विरचिते श्रीमद्रघुकुलतिलक-यशोघन-सार-सारसुरभिते साहित्यरत्नाकरनामन्यलङ्कारशास्त्रे ग्रन्थारम्भ[स]मर्थनं नाम प्रथमस्तरङ्गः; 19B, इति श्रीधर्म्मसंख्यावता विरचिते साहित्यरत्नाकरनामन्य-लङ्कारशास्त्रे वाचकशब्दार्थप्रवृत्तिनिरूपणं नाम द्वितीयस्तरङ्गः; 32A, इति श्रीधर्म्मसंख्यावता ०लक्षकशब्दनिरूपणं नाम (त्रि)तृतीयस्तरङ्गः; 35A, इति

श्रीधर्म्मसंख्यावता ० व्यञ्जकशब्दार्थनिरूपणं नाम चतुर्थस्तरङ्गः; 38B, इति श्रीमत्त्रिभुवनपवित्रचरितगोत्रावतंसवाराणसीवंशपद्माकरप्रभातभानुना प्रवर्त्तसूरि-सूनुना सकलकलानिधानवता धर्म्मसंख्यावता विरचिते श्रीरघु[कु]लमणिगाथामणि साहित्यरत्नाकरनामन्यलङ्कारशास्त्रे गुणनिरूपणं नाम पञ्चमस्तरङ्गः; 42B, इति श्रीमत्त्रिभुवनपवित्रचरितगोत्रावतंसवाराणसीवंशपद्माकरप्रभातभानुना सकलकलानिधानवता धर्म्मसंख्यावता विरचिते श्रीमद्रघुपतिगुणगणगाथामणि साहित्यरत्नाकरनामन्यलङ्कारशास्त्रे शब्दालङ्कारनिरूपणं नाम षष्ठस्तरङ्गः; 79A, इति साहित्यरत्नाकरनामालङ्कारशास्त्रेऽर्थालङ्कारनिरूपणं नाम सप्तमस्तरङ्गः।

The 8th taranga is incomplete. We are told by Mahamahopadhyaya Pandita Sadasiva Misra that this has been printed at Vamra, under the patronage of the Raja, the work being very popular with the Udiya Pandits.

The author is Dharma, an expert in all the fourteen branches of Sanskrit learning. His father was Parvatesa proficient in all the six systems of Philosophy. This is an original work in which all the examples have been culled from the accounts of Rāma.

4873.

5154. *The Same.*

Substance, palm-leaf. 14½ × 1½ inches. Folia, 123, of which the 2nd, 3rd, 10th, 11th, 66th, 77th, 86th, 101st, 121st are missing, while the numbers 91 and 111, mark two leaves each, Lines, 4 on a page. Extent in ślokas, 3,400. Character, Uḍiya of the seventeenth century. Appearance, very old.

To the end of the 10th *tarañga*.

This is a new work on poetics, of which only one incomplete MS. with five tarāñgas was known to Aufrecht and that was noticed in H.P.R., Vol. II, 246.

8B, धर्म्मान्त + + वर्ष्यस्त्रिभुवनविदिते वारणास्यान्वये यः
सञ्जातो जायस्तमात्मा(?) कृतमकृतफलं पर्व्वतेशस्य भाग्यम् ।

काव्यालङ्कारकृष्णास्तुतिरविषुतको नाटकादिप्रणेतुः
तस्यालङ्कारशास्त्रे रघुपतिचरिते चादिमोऽयं तरङ्गः ॥

अथ कृतिनायके रघुनायके नायकगुणानाह ।

17A, इति साहित्यरत्नाकरे द्वितीयस्तरङ्गः एवं वाच्यवाचकवृत्तीर्निरूप्य सम्प्रति तन्मूलतया लक्ष्यलक्षक तद्वृत्तीर्निरूपयितुमर्थज्ञानस्य शब्दज्ञानपूर्व्वकत्वात् पूर्व्वं शब्दं निरूपयति ।

26B, धर्म्मान्त० ऽयं तृतीयस्तरङ्गः ।

इति श्रीसाहित्यरत्नाकरे लक्षणाप्रतिपादकस्तृतीयस्तरङ्गः

आस्यामन्दिर-मिन्दिरा, etc.

अथ निष्प्रयोजने लक्षणाभावात् सर्व्वत्र प्रयोजनं वाच्यमित्यपेक्षायां तस्य व्यञ्जकशब्दैकगम्यत्वात् क्रमप्राप्तत्वात् व्यञ्जकं निरूपयति ।

31A, धर्म्मान्त० तूर्य्य उच्चैस्तरङ्गः

आस्यामन्दिरमिन्दिरा, etc. तत्र सगुणालङ्कृतीकाव्यपदार्थौ दोषवर्ज्जितौ इति काव्यसामान्यलक्षणे पदार्थयोर्विशेष्यतया प्रधानत्वात् पदार्थौ निरूपिष्यातामू ।

35A, धर्म्मान्त ०पञ्चमोऽयं तरङ्गः

आस्यामन्दिरमिन्दिरा, etc. अथालङ्कारा निरूप्यन्ते ।

40A, धर्म्मान्त० षष्ठ उच्चैस्तरङ्गः । षष्ठस्तरङ्गः

आस्यामन्दिर, etc. अथार्थालङ्कारान् निरूपयिष्यन् आदावुपमां लक्षयति ।

81A, धर्म्मान्तर्वाणिवाणीपरिणतिसरणी माधुरीसाधुरीत्या-
द्राक्षा द्राक्षारभावं भजति समुचितं यत्सुधायाः सुधात्वम् ।
क्षौद्रं क्षौद्रप्रकारं समुचितमगमच्छर्करा शर्कराभूत्
क्षीरञ्च क्षीरमासीत् सुदृगधररसे साधुता साधुताभूत् ॥
धर्म्मान्तर्वाणि, etc., etc. सप्तमोऽयं तरङ्गः ।

आस्यामन्दिर, etc.

अथेदानीं काव्यसामान्यलक्षणवाक्ये अवशिष्टस्य दोषवर्ज्जिताविति विशेषणस्य व्याख्यामारभते ।

87A, धर्म्मान्तर्वाणि, etc., etc. चाष्टमोऽयं तरङ्गः ।

आस्यामन्दिर, etc.

एवं काव्यसामान्यलक्षणमभिधाय तद्विभजते ।

98B, धर्म्मान्तर्वाणि, etc.

व्याख्यातिर्व्याख्यानकीर्त्तिर्विनयगुणरुचः साङ्गमुख्यागमानां तस्यालङ्कारशास्त्रे निस्सरति नवमो रामवर्ण्ये तरङ्गः ॥

आस्थामन्दिर, etc.

एवं काव्यलक्षणं तद्भेदांश्च सप्रपञ्चं निरूप्य अधुना तस्य प्राणायमानं रसं निरूपयितुकामो रामकीर्त्तनमुखेन तं प्रस्तौति ।

It ends:

आस्थामन्दिरमिन्दिराप्रणयिनो देवस्य रामात्मज-
स्वङ्गत्तुङ्गतरङ्गरिङ्गणनिघोषैर्विनवोद्यत् कविः ।
तादृङ्निर्म्मलधर्म्मसूरिकवितामोल्लासकल्लोलिनी
पूर्णः कर्णमनोहरो विजयते साहित्यरत्नाकरः ॥

तत्र कवयः सत्पक्षिणः नूतनकवयश्च ।

प्राचीनाभिनवप्रबन्धविहिताग्रन्थानुसन्धायिना
सोऽयं साहसिकेन सम्प्रति मया नूतनः प्रबन्धः कृतः ।
कस्त्वेदमुनानुना ह्यसुलभो बोद्धा च निर्म्मत्सरः
सर्व्वज्ञो गतमत्सरोऽपि रमया रामः स सन्तुष्यतु ॥
भो मातः कविते हितं मम वचः किञ्चित् समाकर्णय
श्रीमद्रामगुणामृतस्तवनती मर्त्यस्तुतिं मा कृथाः ।
कस्तूरीघनसारचन्दनरसन्यासोत्सवास्वादवित्
को वा विस्तव(?)शास्त्रपूयपिषितालेपाभिलाषी भवेत् ॥
सञ्जातो हरितान्वये महति यः श्रीपर्व्वतेशः सुधीः
तस्यां दर्शनकारिणां सुमनसामैकात्मलीलाकृतिः ।
धर्म्माख्येन मनीषिणा विरचितः तत्सूनुना तादृशा
सोऽयं यावदिलातलं विजयतां साहित्यरत्नाकरः ॥

नमो देव्यै भवान्यै ।

4874.

3035. चित्रमीमांसा । *Cittra-mīmāṃsā.*

Substance, country-made paper. 11¼ × 5 inches. Folia, 52. Lines, 12 on a page. Extent in ślokas, 1,900. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

An anonymous manual of rhetoric. For a full description of the work see I.O. Catal. No. 1172.

4875.

2934. *The Same.*

Substance, country-made paper. 10½ × 4 inches. Folia, 45. Lines, 10, 11 on a page. Extent in ślokas, 1,850. Character, Nāgara. Date, Saṃvat 1666. Appearance, discoloured. Complete.

The date of the manuscript is Saṃvat 1666=1610 A.D.

ग्रन्थ १८५० । संवत् १६६६, समये माघवदी हतीया ।

See I.O. Catal. No. 1172.

4876.

2723. *The Same.*

Substance, country-made paper. 11 × 4¾ inches. Folia, 34. Lines, 10 on a page. Character, Nāgara. Appearance, fresh.

For the work see I.O. Catal. No. 1172. It is a manual of rhetoric. This manuscript is incomplete. After the end of Rūpaka-prakaraṇa, it has two leaves only.

Eggeling says, in his I.O. Catal., it is by an unknown author. But Aufrecht gives the author's name as Appaya Dīkṣita.

There is kept a stray leaf with this MS.

4879.

9000. कुवलयानन्दः । *Kuvalayānandaḥ.*

By Appaya Dīkṣita.

Substance, country-made paper. 11 × 4½ inches. Folia, 51. Lines, 10 on a page. Extent in ślokas, 1,000. Character, Nāgara. Old. Incomplete.

(1) Incomplete. Leaves from 1 to 51, with valuable marginal notes.

(2) Another incomplete copy with a commentary from the 68th kārikā. Forty-two leaves.

Substance, country-made paper. 9 × 4 inches. Folia, 42. Lines, 10 on a page. Extent in ślokas, 850. Character, Nāgara. Fresh. Incomplete.

4880.

8547. *The Same.*

Substance, country-made paper. 10 × 4 inches. Folia, 38. Lines, 16 on a page. Extent in ślokas, 2,500. Character, Nāgara. Date, Saṃvat 1721. Appearance, old and fresh. Complete.

Written in Jaina Devanāgari in Saṃvat 1721.

पण्डित श्री ५ श्रीशान्तिविमलगणिशिष्य गणिकेसरविमलेन अलेखि १७२१ वर्षे संग्रामपुरनगरे ।

अमुं कुवलयानन्दमकरोदप्यदीक्षितः ।
नियोगाद्वेङ्कटपतेर्निरुपाधिकृपानिधेः ॥
चन्द्रालोको विजयते शरदागमसम्भवः ।
हृद्यः कुवलयानन्दो यत्प्रसादादभूदयं ॥

The Last Colophon :—

इति श्रीमदद्वैतविद्याचार्य्य-श्रीभ-भरद्वाजकुलजलनिधि-कौस्तुभ-श्रीरङ्गराजाध्वरीन्द्रवरदसूनोरप्यदीक्षितस्य कृतिः कुवलयानन्दः समाप्तः ।

The first leaf of this manuscript was fragile with age and so another piece of paper has been pasted behind it to protect it from destruction. On that piece of paper is written first five lines of a work on Sāṅkhya :—

प्रकृतिं पुरुषं शुद्धं प्रणिपत्य प्रणीयते ।
प्रदीपः साङ्ख्यतत्त्वस्य परोपकृतये मया ॥

4881.

8548. *The Same.*

Substance, country-made paper. $10\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 24. Lines, 10 on a page. Extent in ślokas, 700. Character, Nāgara. Appearance, fresh.

4882.

9140. *The Same.*

Substance, country-made paper. 10×6 inches. Folia, 57. Lines, 10 on a page. Extent in ślokas, 600. Character, Nāgara. Appearance, tolerable. Written in a large legible hand. Incomplete.

4883.

9141. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, 10 (26–35). Lines, 11 on a page. Extent in ślokas, 270. Character, Nāgara. Appearance, tolerable.

A fragment of the preceding work, with कृ. स. न०. on the left hand margin.

4884.

9139. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, 48. Lines, 9 on a page. Extent in ślokas, 550. Character, Nāgara. Appearance, tolerable. Incomplete.

Frequently printed in India.

See I.O. Vol. III, p. 335A. No. 1161.

4885.

9391. *The Same.*

Substance, country-made paper. 11 × 5 inches. Folia, 43. Lines, 12 on a page. Extent in ślokas, 1,290. Character, Nāgara. Appearance, old.

It is an incomplete MS. of कुवलयानन्द a well-known work on rhetoric, by Appaya Dikṣita.

4886.

9357. *The Same.*

Substance, country-made paper. 9½ × 4 inches. Folia, 11. Lines, 10 on a page. Extent in ślokas, 220. Character, Nāgara. Appearance, tolerable. Complete.

A well-known work on rhetoric, based on the Candraloka of Jayadeva.

4887.

8556. *The Same.*

Substance, country-made paper. 11 × 5 inches. Folia, 50. Lines, 10–12 on a page. Extent in ślokas, 1,000. Character, Nāgara. Date, Saṃvat 1889. Appearance, fresh.

Incomplete from leaf 26 to 75, copied in Saṃvat 1889 by Āśananda for the use of Sadāśiva.

4888.

5836. *The Same (here called).*

लक्ष्यलक्षणसंग्रहः । *Lakṣya-lakṣaṇa-saṃgrahaḥ.*

Substance, country-made paper. 9¼ × 4 inches. Folia, 29. Lines, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh. Incomplete at the end.

Maṅgalācaraṇa :—

श्रीमद्विघ्नान्धकारभानवे नमः । श्रीमहात्रिपुरसुन्दर्य्यै नमः ।
अमरीकवरीभारभ्रमरीमुखरीकृतं ।
दूरीकरोतु दुरितं गौरीचरणपङ्कजम् ॥

परस्परतपःसम्पत्फलायितपरस्परौ ।
प्रपञ्च मातापितरौ प्राञ्चौ जायापती स्तुमः ॥
उद्घाट्य योगकलया हृदयाब्जकोशं
धन्यैश्चिरादपि यथारुचिगृह्यमाणः ।
यः प्रस्फुरत्यविरतं परिपूर्णरूपः
श्रेयः स मे दिशतु शाश्वतिकं मुकुन्दः ॥

The object of the work :—

अलङ्कारेषु बालानामवगाहनसिद्धये ।
ललितः क्रियते तेषां लक्ष्यलक्षणसंग्रहः ॥
येषां चन्द्रालोके दृश्यन्ते लक्ष्यलक्षणवाचकाः श्लोकाः ।
प्रायस्त एव तेषामितरेषामभिनवा विरच्यन्ते ॥

4889.

5699. (कुवलयानन्दटीका) अलङ्कारसुधा ।

Kuvalayānanda-ṭīkā entitled Alaṃkāra-sudhā.

By Nāgeśa Bhaṭṭa.

Substance, country-made paper. 10 × 4½ inches. Folia, 77. Lines, 19, 21 on a page. Extent in ślokas, 6,000. Character, Nāgara of the nineteenth century. Appearance, old. Complete. Written in a very small hand.

The commentary begins :—

श्रीगणेशाय नमः ।

उत्तेजितनुतभाग्यं प्रट्कारम्भान्यदत्तवैराग्यं ।
आहृतनतदौर्भाग्यं कामं कलये कपालिसौभाग्यम् ॥
याचकानां कल्पतरोररिकक्षहुताशनात् ।
शृङ्गवेरपुराधीशाद्रामतो लब्धजीविकः ॥
उपाध्यायोपनामा नागेशभट्टशर्म्मा तनोति गुर्व्वीं ।
अलङ्कारसुधाख्यां व्याख्यां कुवलयानन्दस्य ॥

Colophon :—

इति श्रीमदुपाध्यायोपनामक-सतीगर्भजशिवभट्टसुतनागेश-
विरचिता अलङ्कारसुधा परिपूर्णा ।

4890.

9001. अलङ्कारचन्द्रिका (कुवलयानन्दटीका) ।

Alaṅkāra-Candrikā a commentary on Kuvalayānanda.

By Vaidya-nātha.

Substance, country-made paper. 11 × 5 inches. Folia, 69. Lines, 15 on a page. Extent in ślokas, 2,000. Character, Nāgara. Old. Fresh. Complete.

Complete in 69 leaves.

See I.O. Catal. 1168 to 1171.

The colophon runs thus :—

इति श्रीमत् पदवाक्यप्रमाणज्ञ-तत्सद्रामभट्टात्मज-वैद्यनाथ-
कृतालङ्कारचन्द्रिकाख्या कुवलयानन्दटीका सम्पूर्णा । शुभमस्तु ।
सिद्धिरस्तु ।

4891.

8549. *The Same.*

Substance, country-made paper. 10½ × 5 inches. Folia, 11. Lines, 11 on a page. Extent in ślokas, 330. Character, Nāgara. Appearance, fresh.

A commentary on Kuvalayānanda. Incomplete.

Beginning :—

ॐ गणेशाय नमः श्रीदुर्गायै नमः ।

अनुचिन्त्य महालक्ष्मीं हरिलोचनचन्द्रिकां ।

कुर्व्वे कुवलयानन्दसदलङ्कारचन्द्रिकां ॥

चिकीर्षितविघ्नसिद्धये इष्टदेवतां स्तौति अमरीति ।

4892.

2933. *The Same.*

Substance, country-made paper. $12\frac{1}{2} \times 5$ inches. Folia, 32. Lines, 8, 9 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh. A fragment.

See I.O. Catal. No. 1168.

The commentary has, often, been printed along with the text.

4893.

10861. *The Same.*

Substance, country-made paper. 13×5 inches. Folia, 70. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh. Incomplete at the end.

Beginning :—

श्रीगणेशाय नमः ।

अनुचिन्त्य महालक्ष्मीं हरिलोचनचन्द्रिकां ।

कुर्व्वे कुवलयानन्दसदलङ्कारचन्द्रिकाम् ॥

चिकीर्षिताविघ्नसिद्धये इष्टदेवतां स्तौति "अमरीति" ।

8B, इति श्रीमत्तत्सदित्युपाख्य-रामभट्टसूरिवर्य्यसूनुवैद्यनाथभट्टविरचिता-[या]मलङ्कारचन्द्रिकाख्यायां कुवलयानन्दव्याख्यायां उपमाप्रकरणं समाप्तिमगमत् ।

It ends in the discussion of Vyāja-stuti.

4894.

8551. कुवलयानन्दानुसारकारिका ।

Kuvalayānandānusāra-kārikā.

Substance, country-made paper. 10×4 inches. Folia, 18. Lines, 5-6-7 on a page. Extent in Slokas, 216. Character, Nāgara. Date, Saṃvat 1811. Appearance, fresh.

सम्बत् १८११ शाक १६७६ आश्विन वदि ११ शुक्रे चन्द्रावलोकनग्रन्थ लिखितं मया मकसूदाबादमध्ये ग्रन्थ विद्यते शुभं ।

The Last Colophon :—

इति कुवलयानन्दानुसारकारिका समाप्ता शुभमस्तु ।

It begins :—

अथ चन्द्रालोको लिख्यतो ?

4895.

3147. **अलङ्कारसारस्थितिः** *or* **कुवलयानन्दखण्डनम् ।**

Alaṃkāra-sāra-sthitiḥ or *Kuvalayānanda-khaṇḍanam.*

By Bhīma Sena.

For the MS. and the work see L. 4084.

The Post Colophon Statement :—

The work was written during the reign of Ajita Siṃha of Jodhapura.

संवत् १८५६ कार्त्तिक शुक्ल १३ लिखितं केनचित् पठनार्थं ।
सर्व्वे भद्राणि पश्यन्तु सर्व्वे सन्तु निरामयाः ।
सर्व्वे भवन्तु सुखिनो मा कश्चिद्दुःखभाग्भवेत् ॥

4896.

555. *The Same.*

Based on the expositions of Deva-nātha Tarka-pañcānana, Mahā-mahopādhyāya Govinda, Jaya-rāma Nyāya-pañcānanda and others.

For the manuscript, see L. 1447.

The second verse of the work :—

प्रायःकुवलयानन्दश्रद्धाजाड्यजडीकृताः ।
प्रकाशे विद्यमानेऽपि न पश्यन्ति विपश्चितः ॥ २ ॥
अतः कुवलयानन्दे न्यूनाधिक्यं प्रपश्यता ।
एकषष्ठिरलङ्काराः स्थाप्यन्ते क्षम्यतां बुधैः ॥ ३ ॥

There is no iti before श्रीदेवनाथ as in L. The portion given there as colophon is a part of the text.

4897.

1301. वृत्तिवार्त्तिकम् । *Vṛtti-vārttikam.*

By Appaya-Dīkṣita.

Substance, country-made paper. $11\frac{1}{2} \times 5\frac{1}{4}$ inches. Folia, 16. Lines, 12 on a page. Extent in Ślokas, 450. Character, Nāgara. Appearance, old. Complete in two chapters.

An argumentative treatise on the threefold import of words viz. Abhīdhā, Lakṣaṇā and Vyakti as accepted by rhetoricians illustrated by apt examples. The present MS. contains two chapters devoted respectively to Abhīdhā and Lakṣana.

Beginning :—

श्रीगणेशाय नमः । श्रीभवानीचरणाभ्यां नमः । श्रीमद्भ्यः पितृचरणेभ्यो नमः ।

विश्वं प्रकाशयन्ती व्यापारैर्लक्षणाभिधाध्वननैः ।
नयनैरिव हरमूर्त्तिर्विबुधोपास्या सरस्वती जयति ॥ १ ॥
वृत्तयः काव्यसरणावलंकारप्रबन्धभिः ।
अभिधा-लक्षणा-व्यक्तिरिति तिस्रो निरूपिताः ॥ २ ॥
तत्र क्वचित् क्वचिद्वृद्धैर्विशेषा न स्फुटीकृताः ।
निटंकयितुमस्माभिः क्रियते वृत्तिवार्त्तिकम् ॥ ३ ॥

तत्र शक्त्या प्रतिपादकत्वमभिधा । सा त्रिविधा । रूढि र्योगो योगरूढिश्च ।

It ends :—

न चैवं सर्व्वत्र विषयविषयिपदसामानाधिकरण्यस्थलसमभिव्याहारात् तत्र भेदप्रतीतेर्वक्तुं शक्यत्वात् क्वचिदपि सारोपल[क्ष]णा न स्यादिति वाच्यम् । इष्टापत्तेः ।

Colophon :—

इति वृत्तिवार्त्तिके लक्षणावृत्तिर्द्वितीयः परिच्छेदः ।

Post Colophon :—

॥ शुभमस्तु ॥

4897A.

1796. *The Same.*

Substance, country-made paper. $8\frac{1}{2} \times 3\frac{3}{4}$ inches. Folia, 15. Lines, 11 on a page. Character, Nāgara. Appearance, tolerable.

It is a work on the imports of words. The present MS. contains the first two chapters only, Abhidhā and Lakṣmaṇā. Aufrecht knows also of Vyakti the third part. But the first two chapters only are printed in Kāvya-mālā 36.

The Colophon of the first chapter :—

10A, इति वृत्तिवार्त्तिके मुख्यवृत्तिनिर्णयो नाम प्रथमः परिच्छेदः ।

The Last Colophon :—

इत्यप्पय्यदीक्षितकृतौ वृत्तिवार्त्तिके लक्षणावृत्तिनिर्णयो नाम द्वितीयः परिच्छेदः ।

4898.

1585. **रसगङ्गाधरः ।** *Rasa-Gaṅgādharaḥ.*

By Jagan-nātha Paṇḍita-rāja.

Substance, country-made paper. $14 \times 5\frac{1}{2}$ inches. Folia, 204. Lines, 11 on a page. Character, Nāgara. Date, Saṃvat 1931. Extent in ślokas, as given at the end of the manuscript, 7995. Appearance, fresh. Complete.

Often noticed and printed in the Benares Sanskrit Series 1885, with the commentary entitled Guru-marmma-prakāśa by Nāgeśa.

The author is well known. He was the court puṇḍit of Dara Śeko, the eldest son of Saha Jahan, who was Subadar of Agra in 1658, when war of succession broke out. Jagan-nātha was the pupil of Peru Bhaṭṭa who studied Vedānta with Jñānendra Yati, Nyāya and Vaiśeṣika with Mahendra,

Purva-mimāṃsā with "Deva" (which the commentator Nageśa explains as Khaṇḍa Deva) and Pāṇinīya Mahābhaṣya with a member of the Seṣa family who is identified by the commentator with Vīreśvara. Nāgeśa was perhaps the pupil of Jagan-nātha as he names his commentary as *Guru-marma-prakāśa.* This is very probable as both Jagan-nātha Paṇḍita-rāja and Nāgeśa were very long-lived.

See L. Vol. IX, No. 3014.

4899.

9377. *The Same.*

Substance, country-made paper. 9½ × 4 inches. Folia, 258 (181 + 77 leaves). Lines, 11 on a page. Extent in ślokas, 6,241. Character, Nāgara. Appearance, old. In three different hands.

An elaborate work on rhetoric and literary criticism.

4900.

9849. *The Same.*

Substance, country-made paper. 9½ × 5 inches. Folia, 42. Lines, 11 on a page. Extent in ślokas, 1,000. Character, Nāgara. Appearance, fresh.

It appears to be a fragment of Nāgeśa's commentary on Rasa-Gaṅgādhara, as noticed in I.O. No. 1204, p. 349. It bears neither the name of the author nor that of the work.

4901.

9536. काव्यविलासः । *Kāvya-vilāsaḥ.*

By Cirañjīva Bhaṭṭācārya.

Substance, country-made paper. 11½ × 4 inches. Folia, 31. Lines, 7 on a page. Extent in ślokas, 682. Character, Nāgara. Appearance, old. Complete.

This is a work on poetics by Cīrañjīva, the author of Vidvan-moda-taraṅgiṇī.

Beginning :—

श्रीगणेशाय नमः ।

तमोगणविनाशिनी सकलकालमुद्योतिनी
धरातलविहारिणी जड़समाजविद्वेषिणी ।
कलानिधि-सहायिनी लसदलोलसौदामिनी
मदन्तरवलम्बिनी भवतु कापि कादम्बिनी ॥ १ ॥

कृतिभिः कतिभिर्विलसन्मतिभिः
कति वा न कृता कृतयः कविभिः ।
इति मत्कविताभिरुचिः शिथिली-
भविता जगतामिति चेत् कथयेत् ॥ २ ॥

कथयतु नाम तावता नोनो दुनोति चेतः,

यतः । मणिं कलितनीलिमं कमपि काचबोधान्मुङ-
स्त्यजन्ति यदि पामराः कथय कैव हानिस्तदा ।
यतो जगति कश्चन स्फुरितशुद्धबुद्ध्या जगत्
परीक्षणविचक्षणः क्षणमपीक्षणं धास्यति ॥ ३ ॥

अलङ्काररसानेकवृत्त्यादिषु गुणेषु च ।
लक्ष्यन्ते स्वीयपद्यानि प्राचीनकृतलक्षणैः ॥ ४ ॥

तदादौ काव्यस्वरूपं निरूप्यते । इत्यादि ।

End :—

द्वैताद्वैतमतादिनिर्णयविधिप्रोद्बुद्धबुद्धिः श्रुतौ
भट्टाचार्य्यशतावधान इति यो गौड़ोद्भवोऽभूत् कविः ।
ग्रन्थे काव्यविलाससंज्ञिनि चिरञ्जीवेन तज्जन्मना-
लङ्कारैरपवादितो हृदि सतां सङ्गाय भङ्गिः कृता ॥

Colophon :—

7B, इति श्रीचिरंजीवभट्टाचार्य्यकृत काव्यविलासे रसमयी प्रथमा भंगिः । १ ।

Last Colophon :—

इति श्रीचिरञ्जीवभट्टाचार्य्यकृतकाव्यविलासेऽलङ्कारमयी द्वितीया भङ्गिः। शुभं।

4902.

2905. *The Same.*

For the MS. see L. 4125. It contains two chapters only :—

5B, इति काव्यविलासे रसमयी प्रथमा भङ्गिः; काव्यविलासे अलङ्कार-मयी द्वितीया भङ्गिः—the last colophon in the present MS.

The Post Colophon Statement :—

संवत् १७३२ मार्ग सु २ कामरूपे लिखितमिदमभिनववाच-स्पतिना रंगामाख्याम् लिखितम्। ॐ नमो दुर्गायै श्रीशिव श्रीशिव।

For the beginning of the work see Bik. 285, in which the author promises to give the examples in verses of his own composition and his example for गुरुविषया रतिः or reverence for the *guru* runs thus :—

5B, इमौ भट्टाचार्य्यप्रवरगुरुदेवस्य चरणौ
प्रारण्यौ चिन्तान्तर्निरवधिविधाय स्थितवतः।
किमन्यैर्गीर्देवीप्रमुखसुरसभाजां नु भजनैः
परिस्फूर्त्त्यं वाचामसृतलहरीनिर्भरजुषाम् ॥ १ ॥

11A, दिशो दण्डानूर्द्धं युगपदधिनृत्य प्रचलिता
समेत्य ब्रह्माण्डं प्रसरितवती सिंहनृपतेः।
दलत्तारापुष्पस्फुरदमृतधामैकफलिनी
जगत् पूर्त्यै कीर्त्तिः कलयति लतामूर्त्तिमभितः ॥

15B, अस्तं गतेऽपि जयसिंह-मही-महेन्द्रे
नूनं विभान्ति भुवनेषु गुणास्तदीयाः।

दूरीकृते मृगमदे चिरमेव पाचात्
उज्जृम्भते परिमलो विमलः स कोऽपि ॥

18A, उपेत्य चेतातो निजचरणहानिक्रममतः
समन्ताद्धर्म्मोऽभूत् बलवति कलावेकचरणः ।
पुरस्तादद्यैवं जयिनि जयसिंहक्षितिपतौ
बभूवुस्तत्वारः पुनरभिनवास्तस्य चरणाः ॥

Our MS. does not contain the author's name. The Bik. MS. gives his name simply as a Bhaṭṭācārya. Aufrecht's information is that it is by Cirañjīva who flourished in the beginning of the 18th century under the patronage of Yaśovanta the then Naib Dewan of Dacca. But the previous number gives his name as Cirañjīva. Raghudeva mentioned as the author's guru in the verse in 5B quoted above wrote a commentary on Padārtha-tattva in A.D. 1719. He speaks further of Jaya Siṃha whose whereabouts, are not known. The only work he quotes from is Alaṃkāra-śekhara. But the date of the present MS. Saṃvat 1732=1676 A.D. is too early for the authorship of Cirañjīva.

4903.

9393. अलङ्कारमञ्जरी । *Alaṃkāra-mañjarī.*

By Nīrmala Bhaṭṭa, the son of Vallabha Bhaṭṭa of Benares.

Substance, country-made paper. 13×5 inches. Folia, 4. Lines, 11 on a page. Extent in ślokas, 200. Character, Nāgara. Appearance, fresh. Complete.

A short treatise on rhetoric.

Beginning :—

ॐ स्वस्ति श्रीगणेशाय नमः ।
कपोललम्बिरोलम्ब-वृन्द-कोलाहलाकुलं ।

अम्बालंबानुरागा + लम्बे लम्बोदराननं ॥
ज्ञातुमिच्छन्त्यलङ्कारानन्येन श्रवणेन च ।
कुर्व्वन्तु कर्णयोरुच्चैरथालङ्कारमञ्जरीं ॥

End :—

अभिलषितप्रसंनमाशीः यथा—

अङ्गानि तव गङ्गेश कुन्दकोरकदन्ति हे ।
अनङ्गो ह्यवतात्तावद् यावदागच्छति प्रियः ॥
अर्थालङ्कारजातं मुख्यमेतावदेवहि ।
अन्ये वैकल्पिकाः सर्व्वे विज्ञेयाः किल तद्भवाः ॥ ४० ॥
काश्यां वल्लभभट्टस्य पत्रेण नि(र्म)रमाय्यसौ ।
निर्म्मला निर्म्मलाख्येन रम्यालङ्कारमञ्जरी ॥ ४१ ॥

Colophon :—

इति श्रीनिर्म्मलभट्टविरचितालङ्कारमञ्जरी समाप्ता ।
लक्ष्मीनारायणेनालेखि स्वस्मै ।

संवत् १९१३ । श्रावणशुक्ले ४ सोमवासरे श्रीकाशिकाधीशराजधान्यां कैवल्यप्ररोहभूम्यां काश्यां । शुभं भवतु ।

4904.

9256. *The Same.*

Substance, country-made paper. 11 × 5 inches. Folia, 4. Lines, 11 on a page. Extent in ślokas, 200. Character, Nāgara. Appearance, old. Complete.

After Maṅgalācaraṇa it has :—

श्रीगणेशाय नमः ।

स्वभावोक्त्युपमारूपकदीपकातिशयोक्तिसमासोक्तिवक्रोक्ति ।
पर्य्यायोक्तिविशेषोक्तिसहोक्तिव्यतिरेकविभावना इत्यादि ।

End :—

अर्थालङ्कारजातं हि मुख्यमेतावदेव हि
अन्ये च कल्पिताः सर्व्वे इह जानीत + + ।

\+ + + + +

\+ + + + रम्यालङ्कारमञ्जरी ॥

Colophon :—

इति श्रीनिर्मलभट्टविरचितालङ्कारमञ्जरी समाप्ता ।

4905.

10621. अलङ्कारसंग्रहः । *Alaṃkāra-saṃgrahaḥ.*

Substance, country-made paper. 11 × 5 inches. Folia, 10. Lines, 11 to 18 on a page. Extent in ślokas, 800. Character, Nāgara. Date, Saṃvat 1913. Appearance, fresh. Complete.

Colophon :—

इति श्रीअलङ्कारसंग्रहः समाप्तः(म्) ।

Post Colophon :—

संवत् १९१३ मिति पौ० बु० ९ शनिवासरे लिखितं गणेश-रामव्यासेन ।

In a different hand there is a line, containing a stray verse.

The Mangalacarana and the object of the work :—

श्रीगणेशाय नमः ।

(अथ ज्येष्ठभाटकृतेऽलङ्कारसंग्रहे ।)

विचार्य्य प्राक्तनाचार्य्यमतमार्य्यव्रजादृतः ।

अनार्य्यकार्य्य(ं)मुत्सार्य्य कुर्व्वेऽलङ्कारसंग्रहम् ॥

तत्र च प्रथमं शब्दालङ्कारान् कथयाम्यहं ।

ततोऽर्थालङ्कृतिं वक्ष्ये पूर्व्वग्रन्थानुसारतः ॥

प्रश्नोत्तरञ्च यमकं चित्रं गूढं प्रहेलिका ।

श्लेषो वक्रोक्त्यनुप्रासौ शब्दालङ्कृतयोऽष्टधा ॥, etc., etc.

4906.

5580B. काव्यचन्द्रिका । *Kāvya-candrikā.*

By Nyāya-vāgīśa, son of Vidyā-nidhi.

Substance, palm-leaf. $14\frac{1}{2} \times 1\frac{1}{2}$ inches. Folia, 4. Lines, 4 on a page. Character, Uḍiya of the early nineteenth century. Appearance, good. Incomplete.

An elementary treatise on rhetoric. See L. 639.

There are four stray leaves.

4907.

4597. *The Same.*

By Rāma-candra Nyāya-vāgīśa.

Substance, country-made paper. $16\frac{1}{2} \times 3\frac{1}{4}$ inches. Folia, 4. Lines, 6 on a page. Extent in ślokas, 120. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

An elementary treatise in verse on Rhetoric.
For the beginning of the work see L. 639.

It ends thus :—

कान्तमायान्तमालोक्य सुचिरप्रोषितं पुरः ।
चकार कामिनी तस्य सहसैव गलग्रहम् ॥
इति (क्रमेण(?)) द्वादशदोषास्तु क्रमेणोक्ताः समासतः ।
अन्येप्युपेक्षिता ग्रन्थ-गौरवान्न कृतं मया ॥

Colophon :—

इति श्रीरामचन्द्रन्यायवागीशभट्टाचार्य्यविरचिता काव्य-चन्द्रिका समाप्ता ।

4908.

5272. *The Same.*

Substance, country-made paper. $13\frac{1}{2} \times 3$ inches. Folia, 8. Lines, 5, 6 on a page. Character, Bengali. Date, Śaka 1734. Appearance, fresh. Complete.

End :—

इति द्वादशदोषास्तु क्रमेणोक्ताः समासतः ।
अन्येऽप्युपेक्षिता ग्रन्थ-गौरवादेव ते मया ॥
इति श्रीरामचन्द्राख्यन्यायवागीशनिर्म्मिता ।
या काव्यचन्द्रिका पूर्त्तिं गता सा शुभदा मम ॥

Colophon :—

इति काव्यचन्द्रिका समाप्ता ।

Post Colophon Statement :—

लिखिता श्रीरामनाथशर्म्मणा काव्यचन्द्रिका ।
शके वेदत्रिसप्तेन्दुमिते (१७३४) ऽस्मिन् रामचन्द्रिका ॥
लिखित्वैषा मया दत्ता श्रीकाशीनाथशर्म्मणे ।
अध्यापकाय धीराय ह्यम्बिकापुरवासिने ॥

4909.

5268. *The Same.*

Alias Guṇālaṃkāra-doṣāḥ.

By Nyāya-vāgīśa, son of Vidyā-nidhi.

Substance, country-made paper. 14 × 3 inches. Folia, 11. Lines, 4 on a page. Extent in ślokas, 110. Character, Bengali of the nineteenth century. Appearance, fresh.

An elementary treatise on rhetoric and composition. For the beginning of the work see L. 639.

It ends thus :—

इति द्वादशदोषास्तु क्रमेणोक्ताः समासतः ।
अन्येऽप्युपेक्षिता ग्रन्थ-गौरवान्न कृतं मया ॥

There is no colophon but it appears from previous numbers that the work ends here.

4910, 4911.

952. **काव्यकौमुदी ।** *Kāvya-kaumudī.*

For the manuscript see L. 2044.

A concise treatise on rhetoric, leaves from 29 to 34 are missing.

4912.

1096. **अन्योक्तिमुक्तावली ।** *Anyokti-muktāvalī.*

By Soma-nātha.

Substance, country-made paper. 10 × 4 inches. Folia, 11. Lines, 9 on a page. Extent in ślokas, 190. Character, Nāgara. Appearance, old. Complete.

See Bik. p. 285.

A treatise giving hundred examples on the Rhetorical Figure known as Anyôkti.

Beginning :—

श्रीगणपतये नमः ।

आर्य्यासूनुसमानां प्रणम्यमानं धरासुरैः प्रवरैः ।

+ + + + + मुद्गलं वन्द्यं कलये ।

It ends :—

सकलकलकुलोद्यत् सोमनाथाग्रमेधा

गुणविच्छितप्रतोक्तान्योक्तिमुक्तावलीयम् ।

अधिगलमनुधार्य्या साधुभिः शुद्धबुद्धे-

रधिकममलयित्वा स्वप्रमादोद्रकेन ॥ १०२ ॥

Colophon :—

इति श्रीसकलकुलकुलालङ्करणकसोमेश्वर-विरचितान्योक्ति-मुक्तावलीयं समाप्ता ।

4913.

5154E.

Substance, palm-leaf. 14½ × 1 inches. Folia, 4. Lines, 5 on a page. Character, Uḍiya of the early eighteenth century. Appearance, old. Incomplete at the end.

A treatise on rhetoric. The MS. being incomplete, neither the name of the author nor the name of the work appears.

It begins thus :—

श्रीदुर्गा शरणम् ।
साधर्म्म्यं लोकसिद्धेन भिन्नेन कविसम्मतम् ।
यदेकवाक्यवाच्यं स्यात् प्रकृतस्य तदोपमा ॥
अन्यत्वाध्यवसायो यः प्रकृतस्य गुणादिना ।
सोत्प्रेक्षा कथिता सा स्याद्द्र्व्यादिभ्यश्चतुर्विधा ॥

4914.

2174.

Substance, country-made paper. 10 × 4½ inches. Folia, (by counting) 8. Marked from 2 to 10, of which three are wanting. Lines, 17 to 19 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured.

This is a fragment of a work on metres and the figures of speech.

It begins from the 30th śloka of the first chapter.

5A, इति द्वितीयः परिच्छेदः; श्लोक एवोत्तरं यत्र तच्छ्लोकोत्तरमुच्यते ;
8B, इति ० ३ ०दः यत्नीकृत्य कमप्यर्थं स्वरूपार्थस्य गोपनात् ।
यत्र वाह्यान्तरावर्थौ कथ्येते सा प्रहेलिका ॥

It abruptly ends with the 66th verse of the fourth chapter.

2A, व्यस्तसमस्तजातिः, द्विर्व्यस्तसमस्तजातिः, कालापकजातिः; 4A, कथितापह्नुतिजातिः, विषमजातिः, शिखरिणी, मालिनी, वृत्तनामकजातिः;

4B, नामाख्यातजातिः ; 5A, सौत्रजातिः, प्राब्दीयजातिः, वर्णोत्तरजातिः ; वाक्योत्तरजातिः ; 5B. खण्डोत्तरजातिः, पादोत्तरजातिः ; 6A, चक्रप्रश्न-जातिः, पद्मजातिः ; 6B, काकपदजातिः ; 7A, सर्व्वतोभद्रजातिः ; 7B, हीयमानाक्षरजातिः, शृङ्खलाजातिः ; 8A, नागपाशजातिः, संस्कृतप्राकृत-जातिः, संस्कृतमागधिकम् ; 8B, चित्रजातिः ; 9A, आर्यौजातिः, प्रहेलिका-जातिः, कालासारजातिः ; 9B, गूढ़जातिः, स्तुतिनिन्दाजातिः, अपह्नुति-जातिः, विन्दुमतीजातिः, इति क्रियागुप्तम् ; 10A, कर्त्तृगुप्तम्, कर्म्मगुप्तम् ; करणगुप्तम्, सम्प्रदानगुप्तम्, अपादानगुप्तम्, अधिकरणगुप्तम्, सम्बन्धगुप्तम् ; आमन्त्रितगुप्तम् ; 10B, समासगुप्तम्, लिङ्गगुप्तम्, सुव्वचनगुप्तम्, तिङन्त-वचनगुप्तम्, मात्राच्युतकम्, विन्दुच्युतकम्, विसर्गच्युतकम्, अक्षरच्युतकम् ; स्थानच्युतकम् ; The MS. breaks with the example of Sthāna-cyutaka.

4915.

9205. बन्धकौमुदी । *Bandha-kaumūdī.*

By Gopī-nātha.

Substance, country-made paper. 11 × 5 inches. Folia, 4. Lines, 17 on a page. Extent in ślokas, 350. Character, Nāgara. Appearance, fresh. Complete.

This is a short treatise on that portion of Rhetoric, which treats of the arrangement of letters in a verse in various figures such as representing a lotus, knife, etc.

Colophon :—

इति श्रीगोपीनाथविरचिता बन्धकौमुदी समाप्ता ।

It begins thus :—

ॐ स्वस्ति श्रीगणनाथाय नमः । वाग्वादिन्यै नमः ।

धेनुप्रस्तारः ।

स्थितेनागन्तुकं छन्यादीप्सितेन च भाजयेत् ।

अस्योदाहरणं ।

श्लोकपादे यावन्ति पदानि भवन्ति तेषां संख्या व्युत्क्रमेण लेख्याः तस्या अधस्तात् क्रमेणैकादिसङ्ख्या लेख्या । यथा

सप्तसंख्याकपदस्य श्लोकपादस्य । ७ । ६ । ५ । ४ । ३ । २ । एवं विन्यस्य स्थितेनागन्तुकं हन्यादिति कर्म्म कुर्य्यात् । अत्र सप्तसंख्याकपदस्य पूर्व्वपदाभावात् आगन्तुकत्वं नास्ति १ । २ । ३ । ४ । ५ । ६ । ७ । ८ ।

It ends :—

मुरजबन्धः न्यासः ।

या माता सरता रम्या या मातापि मता रमा ।
सा रता ममता लुत्या सुरता सुरतस्तुता ॥ ५६ ॥
श्लोकस्यैतस्य पादेषु लिखितेषु चतुर्ष्वपि ।
त्रिम्रदङ्क(ः)करीह स्यात् चतुरेकाधरावली ॥ ५७ ॥

आवली मुरजबन्धः ।

अद्यान्ततत्त्वां तद्भूतमद्धिका-नत-खंज-तथ्यरत-प्रियान्तरी ।
प्रद्याधीराधाराधीताश्रिता नव्याश्रिताद्यमा
प्रभामदा जरा पूज्या नया भव्या नवानया ॥ ५८ ॥

उत्थितश्लोको यथा ।

प्रभाधीदा धराधीज्या श्रियानव्या श्रिवाद्यया ।
सुतामरापूतामाता भव्यानन्तनमा ॥ ५९ ॥

इयमुद्धृतगोमूत्रिका ।

पातु लाभकरा देवी प्रमदानन्ददायिनी
विमना मद्दिता यामा शारदा वरदायिका ॥ ६० ॥
लातु वाभगारातवीदाममनानदादाति ।
नीरामदा सकातानिमाम्यार वक्र शंदामका ॥ ६१ ॥

विपरीतगोमूत्रिका यथा ।

मा ते भवतु सुप्रीता देवी शिखरवासिनी ।
उग्रेण तपसा लब्धो यया पशुपतिः पतिः ॥ ६२ ॥
स्मितेन बद्धसुभता तिर्य्यारिखरवाद्दिनी ।
सोग्रेऽपि तरसा लब्धो यया पशुन्नतिः क्षतिः ॥ ६३ ॥
इति सुललितखेलद्वेदवेदान्तविद्या
विमलवचनमुद्रो गोपीनाथः कवीन्द्रः ।

व्यरचयदनवद्यात् कौतुकात् पद्मबन्धः
विषमसमसमस्या पूरणोऽसौ खिलोक्तिः ॥

Colophon :—

इति श्रीगोपीनाथविरचिता बन्धकौमुदी समाप्ता ।

ॐ ।

4915 A.

8069. **कविसरणिदीपिका ।** *Kavi-saraṇi-dīpikā.*

By Ratneśvara.

Substance, palm-leaf. 12 × 1⅜ inches. Folia, 40. Lines, 5 on a page. Extent in ślokas, 600. Character, Newari of the seventeenth century. Appearance, old, discoloured and worm-eaten. Complete.

A work on composition :—

नमः शम्भवे ।

उन्मीलदिन्दीवरलोचनाय मन्दाकिनीशोभनशेखराय ।
शिवाय सम्भिन्नशिवाय भग्नस्माशिवायास्तु नमः शिवाय ॥
सुरकिन्नरनरभुजगश्रेणीमणिमुकुटघृष्टचरणतला ।
अभिलषितकल्पवल्ली मङ्गलदा मम भवतु गौरी ॥
इह रमणीयाकृतयः सुदर्शन-वसन-प्रसून-नखशिराः ।
विदुषां सभासु मग्ना लग्ना इव हन्त लज्जन्ते ॥
श्रुत्वा कविजनवचनं चिन्तार्णवमाश्रयन्ते च ।
तेषां मुखमतिविलशितमुन्नमयितुमुच्यते(न्ते) मन्त्रः ॥
यदस्य साधुताबोधात् पदार्थस्यावधारणात् ।
वाक्यार्थस्यावबोधाच्च वाक्यानां रचनात् पुनः ॥
अनुप्रास(श)निवे + + + वचनशुद्धं संस्कृते ।
परिषन्मत्क(कु)रूपोपि रूपवानिव दृश्यते ॥
या पुनः स्वयमेवास्ते सुमुखी कोविदाकृतिः ।
भवेदेवंविधा सा चेत् कांचनं हि सुगन्धि तत् ॥

अतस्तदेवात्र मया संक्षिप्तमिव विस्तरी ।
वस्तु वक्तुं समुद्‌युक्तमों नमो गुरवे शते (?) ॥
नयशर्म्मदीक्षितमुखा विद्वांसो मे ऽभवन्नवनितले ।
माध्यन्दिनीपरिषदि प्रथितास्तेषामभूत् पौत्रः ॥
विद्यानिधिरनवद्यो विद्यानामाश्रयस्तासां ।
याभिः शकलचिरन्तनरचितचमत्कारचातुरी स्फुरति ॥
पुत्रस्तस्य महिम्ना(ः) नियमितनिगमागमार्थतत्त्वज्ञः ।
विश्वम्भरोऽग्निहोतुः शिरःकिरीटस्फुरद्रत्नं ॥
तस्य तनूजः परिषदि परिचितरचितस्थिरं चतुरः ।
भोगीश्वरावसथि(खि)कः प्रथितः पृथिवीतले निखिले ॥
तस्यात्मजः समभवद् गङ्गाभिरामवद्दलयशाः ।
यो देवेशपुरोहितनाम्नापि स्पर्द्धते धिषणां ॥
पुत्रोयमस्य रत्नेश्वर इति किल शाम्भवाचार्य्यः ।
त्वरित-कविमौलिरत्नापरनामा दीपिकां कुरुते ॥
पिशुनजनभुजगपूरे रसनायुगमुच्यमानवचन(वि)वीर्य्यैः ।
व्यापिते ऽपि जगति विदधे पदमहमतिसाहसं सहसा ॥
अनयानर्थ[ज]तिमिरच्छादितमपि किमपि शिशुहृदयं ।
उद्द्योतितमिव लभतां कर्म्मणि शर्म्म दीपिकया ॥
शक्त्या रहिता विफला व्युत्पत्तिः कुण्ठितास्त्रधारेव ।
व्युत्पत्तिरपि वराकी रहिताभ्यासेन निघेव वधूः ॥ (?)
प्रथमं कवित्ववल्लीमुल्लास(श)यितुं भृशं शिशुना ।
नियमेन शब्दाशक्त्या कर्त्तव्या सा हि बीजमिह ॥
पश्यत्वान्तरमेतस्य(गाः) तच्चिरन्तननिर्म्मितेः ।
जीर्णता न गुण[ं] धत्ते दोषं नैव नवीनता ॥
तत्रव्याकरणे तावत् सुपतिङन्तं पदं मतं ।
प्रसिद्धा एव सुतरां अनयोश्च विभक्तयः ॥

Naya-Śarma-dīkṣita was a well-known professor of Mādhyadina-Śākhā. His grandson was Vidyā-nidhi. His son was Viśvambhara Agni-hotṛī who kept three fires. His

son was Bhogiśvara Āvasathya. His son was Gangā-bhrama who was sometimes called Deveśa-purohita. His son Ratanesvara was a quick versifier. He is the author of this work.

Colophon : -

25B, इति श्रीकविशरगादीपिकायां श्रीमत्त्वरितकविशिरोरत्नरत्नेश्वर-विरचितायां सुप्तिङन्तपदशिक्षोद्योतः प्रथमः।

31A, इति श्रीकविशरगादीपिकायां श्रीमत्त्वरितकविशिरोरत्नविरचितायां क्रियाकारकसम्बन्धशिक्षा द्वितीयोद्योतः द्वितीयः।

33B, ० छन्दशिक्षा तृतीयोद्योतः समाप्तः।

40A, ० लिङ्गभेदादिशिक्षा नाम चतुर्थोद्योतः।

Last Colophon :---

पञ्चमोद्योतः। समाप्तेयं कविसरगादीपिका पुस्तिका।

4916.

10889. **रसतरङ्गिणी ।** *Rasa-taraṅginī.*

By Bhānu-datta Miśra.

Substance, country-made paper. 12×5 inches. Folia, 38. Lines, 8 on a page. Extent in ślokas, 750. Character, modern Nāgara. Appearance, fresh. Complete.

Last Colophon :—

इति श्रीसकलकविकलासनाथ(सभान्मथ)गणपतितनय-भानुदत्तविरचितायां [रसतरङ्गिण्यां] अष्टमस्तरङ्गः ॥

A well-known work on poetic sentiments. In eight chapters.

See I.O. Catal. No. 1211, W. No. 824; Aufrecht Cat. Bodl., No. 506; L. III., p. 311; Burnell, Tanjore MSS., p. 57A.

4917.

9857. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, 27. Lines, 11 on a page. Extent in ślokas, 675. Character, Nāgara. Date, Saṃvat 1904. Appearance, tolerable. Complete.

Rasa-taraṅginī, a treatise on poetics, by Bhānu-datta, the son of Gaṇa-pati-nātha.

Colophon :—

इति श्रीकविकलासनाथगणपतिनाथतनय-भानुदत्तविरचितायां रसतरङ्गिण्यामष्टमस्तरङ्गः ॥

श्रीसंवत् १९०४ मिति अश्विनकृष्णाद्वितीयायां रविवासरे(राम्) श्रीकाशीजीमध्ये लिखितं पं श्रीजवाहर चौबे सदृष्टं लिखितं । शुभमस्तु ।

4918.

532. *The Same.*

For the manuscript see L. 1291, and for the work see I.O. Catal. No. 1211.

4919.

9665. *The Same.*

Substance, country-made paper. 15×6½ inches. Folia, 10. Lines, 17 on a page. Extent in ślokas, 900. Character, Nāgara. Appearance, tolerable.

4920.

2796. **रसमञ्जरी ।** *Rasa-mañjarī.*

By Bhanu-kara son of Khageśvara or Gaṇeśvara.

Substance, country-made paper. 11½×3 inches. Folia, 1 to 16, a leaf without any page mark, and the last leaf marked 22. Lines, 5 to 7 on a page. Two different hand writings. Character, Bengali. Śaka, 1651. Appearance, discoloured.

End :

तातो यस्य खगेश्वरः कविकुलालङ्कारचूड़ामणि-
र्देशो यस्य विदेहभूः सुरसरित् कल्लोल × × × × ।
× × × × कृतनायकविना श्रीभानुना योजिता,
वाग्देवी श्रुतिपारिजात-कुसुमस्पर्द्धाकरी मञ्जरी ॥

Colophon :

इति श्रीभानुदत्तमिश्रविरचिता रसमञ्जरी समाप्ता ।

Post Colophon :—

शुभमस्तु शकाब्दाः १६५१ ।

4921.

9664. *The Same.*

Substance, country-made paper. 15×6 inches. Folia, 10. Lines, 12 on a page. Extent in ślokas, 456. Character, Nāgara. Appearance, tolerable. Complete.

4922.

9630. *The Same.*

Substance, country-made paper. 10 × 4½ inches. Folia, 25. Lines, 9 on a page. Extent in ślokas, 650. Character, Nāgara. Appearance, tolerable. Complete.

Post Colophon:—

खगागेन्द्र शके माघे (१४७७) वलक्षेतरपक्षके ।
भूततिथ्यां समाप्तेयं कुजेऽह्नि रसमञ्जरी ॥

4923.

10888. *The Same.*

Substance, country-made paper. 13 × 5 inches. Folia, 28. Lines, 9 on a page. Character, Nāgara. Date, Saṃvat 1876. Appearance, fresh. Complete.

Colophon:—

इति श्रीमन्महामहोपाध्याय-सन्मिश्रश्रीभानुदत्तविरचिता रसमंजरी संपूर्णा ।

Post Colophon:—

१८७६ आषाढ़मासे कृष्णपक्षे १२ शशियुतायां सेयं श्रीपरम-निजगुरवे निवेदिता शिवलालेन लिखित्वा काश्यां शुभोदयाय वै तेन गुरवः प्रीयंतान्ममम ॥

4924.

8156. *The Same.*

With the commentary by Gopāla Bhaṭṭa.

Substance, country-made paper. 10 × 4½ inches. Folia, 60. In tri-pāṭha form. Character, Nāgara. Date, Saṃvat 1888. Appearance, fresh. Complete.

The text is well-known.

The commentary begins : —

श्रीगणेशाय नमः ॥

सानन्दा नन्दवक्रो स्फुरभिदुरसमा मल्लवर्गे सरोषाः
कंसे सम्भ्रान्तरि स्वप्रियसखसरसी जन्मभास्वत्स्वरूपाः ।
रज्यन्तः स्त्रीसभे भास्वदतुलमहिमश्रीभरा रङ्गभूमौ
कल्याणं कल्पयन्तां हरिहलधरयोर्नैकलक्षाः कटाक्षाः ॥
श्रीमद्गोपालभट्टेन द्रविडव्यासुपर्व्वणा ।
क्रियते रसमञ्जर्य्याष्टी(टी)का रसिकरञ्जनी ॥

प्रारि(री)प्सितरसमञ्जरीग्रन्थ-निर्विघ्नपरिसमाप्तये स्वेष्टदेवते भवौ वस्तु-निर्द्देशत्वेन दर्शयन् भानुकरनामा कविः मङ्गलमाचरति आत्मीयमिति ।

For the Text see I.O. Catal. 1217 and for the commentary see I.O. Catal. No. 1228.

Colophon :—

((Comm.) इति गोपालभट्टकृता रसमञ्जरीटीका समाप्ता ॥

Post Colophon : —

श्रीकृष्णाचन्द्रार्पणमस्तुतरां । संवत् १८८८ सांवाय नमो नमः ।

4925.

4823. *The Same.*

Substance, Nepalese paper. 12 × 5 inches. Folia, 18. Lines, 6 on a page of the text. Character, Nāgara of the nineteenth century. Appearance, fresh. Left incomplete at the end.

The commentary comes down to the 24th verse only.

Beginning : —

(मूलस्य) श्रीगणेशाय नमः ।

आत्मीयं चरणं दधाति पुरतो निम्नोन्नतायां भुवि
स्वीयेनैव करेण कर्षति तरोः पुष्पं श्रमाशङ्कया ।
तल्पे किञ्च मृगत्वचा विरचिते निद्राति भागैर्निजै-
रन्तः प्रेमभरालसां प्रियतमामङ्के दधानो हरिः ॥

विद्वत्कुलमनोभृङ्गरसव्यासङ्गहेतवे ।

एषा प्रकाश्यते श्रीमद्भानुना रसमञ्जरी ॥

इत्यादि ।

Beginning :—

(टीकायाः) श्रीगणेशाय नमः ।

सानन्दा नन्दवक्त्रे रभिदुरसमा मल्लवेगैः सरोषाः ?

सर्व्वे संभ्रातरि खप्रियसखसरसीजन्मभाखत्स्वरूपाः । ?

रज्यन्तः श्रीसमे भाखदृतुरमद्दिमश्रीभरा रङ्गभूमौ ?

कल्याणं कल्पयन्तां हरिहरधरयोनैकलच्म्याः कटाक्षाः ॥ ?

श्रीमद्गोपालभट्टेन विदग्धश्लाघ्यपर्व्वणा ।

क्रियते रसमञ्जर्य्याः टीका रसिकरञ्जिनी ॥ इत्यादि ।

(अन्तं खण्डितम् ।)

4926.

1692. **रसमञ्जरीपरिमलः ।** *Rasa-mañjarī-parimalaḥ.*

By Śeṣa Cintāmaṇi, son of Śeṣa Nṛsiṁha Cintāmaṇi of Bradhna-pura.

Substance, country-made paper. 11 × 4½ inches. Folia, 44. Lines, 12 on a page. Extent in ślokas, 1,550. Character, Nāgara. Date, Saṃvat 1740. Appearance, old. Complete.

A commentary on Bhānu-datta's Rasa-mañjarī the well-known work on rhetoric.

Post Colophon :—

संवत् १७४० ।

In red ink in a different hand :—

इदं पुस्तकं वैष्णव दुवे हरिणा मह्यं दत्तं स्वमित्राय ।

For the beginning and end see L. 3115.

4927.

8192. रसमञ्जरीव्यङ्गार्थदीपिका ।

Rasa-mañjarī-vyaṅgyārtha-dīpikā.

Being a commentary on Bhānu-datta's well-known work (Rasa-mañjarī).

By Ananta Śarman.

Substance, country-made paper. $10\frac{3}{4} \times 5$ inches. Folia, 65. Lines, 12 on a page. Extent in ślokas, 3,100. Character, Nāgara. Date, Samvat 1803. Appearance, old and discoloured. Complete.

Last Colophon :—

इतिश्रीगौतमीतीर--प्रग्रथस्तम्भस्थितिमतिविलासशालिनीलकंठ-पण्डिततनूज-बालोपण्डिताङ्गज--श्रीत्र्यम्बकपण्डितात्मजानन्तपण्डित-विरचिता श्रीमहाराजाधिराज-प्रभुकुलतिलकायमानश्रीवीरसिंह-देवतनूज-प्रौढ़प्रताप(तीप)द्युमणिसरीचिनिरस्त-सकलजनदुःखौघ-ध्वान्तश्रीचन्द्रभानुकृतहलकुमुदवनविकाशिनी रसमञ्जरीव्यङ्ग्यार्थ-कौमुदी समाप्ता ।

Post Colophon :—

सं ३१०० श्रीरस्तु संवत् १८०३ समैमावन सुकुलपच्छ १ वार मगल श्रीराम ॥

In a later hand :—

पुस्तकमिदं द्विवेदि कृपादेवस्य ।

The commentary on Bhānudatta's work was composed in Saṃvat 1692=1635 A.D. It has a long introduction, consisting of 34 stanzas, mainly devoted to the glorification of the family of Kāśīrāja; and we have the following succession of kings:—Pratāpavara Rudra, Madhukara Sāha, Vīra Siṅha Deva, and Candrabhānu, the patron of the commentator.

For a description of the commentary see I.O. Catal. No. 1224.

4928.

8188. **रसमञ्जरी ।** *Rasa-mañjarī.*

By Bhānudatta with Nāgeśa Bhaṭṭa's commentary, entitled Rasa-mañjarī-prakāśa.

Substance, country-made paper. 10 × 4½ inches. Folia, 34. In tripāṭha form. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete at the end.

The commentary begins :—

सामिनीलोत्पलश्यामं वपुर्यस्य विभाति सः ।
यामिनीदयितद्योतमानः सोऽस्तु शिवाय नः ॥
नागेशभट्टनामा शिवभट्टसुधीसुतो मुदे विदुषां ।
रसमञ्जरीप्रकाशं रचयामि तैर्वचोभिरर्थघनैः ॥

4929.

8402. *The Same.*

(*Commentary only.*)

Substance, country-made paper. 10¾ × 4½ inches. Folia, 48. Lines, 10 on a page. Extent in ślokas, 1,000. Character, modern Nāgara. Appearance, fresh. Complete.

Colophon :—

इति श्रीकालोपनामकशिवभट्टसुतनागेशभट्टकृतो रसमञ्जरी-प्रकाशः समाप्तः ।

See Oxf. No. 508, I.O. Catal. No. 1222 and L. 1943.

4930.

9539. *The Same.*

Substance, country-made paper. 11 × 4½ inches. Folia, 18. Lines, 9 on a page. Extent in ślokas, 396. Character, Nāgara. Appearance, fresh.

This is a commentary on Bhānu-datta's Rasa-mañjarī, a work on Rasa, the poetic sentiment by Nāgeśa Bhaṭṭa, the son of Śiva Bhaṭṭa.

See L. Vol. V. p. 266, No. 1943. Oxf. 213B.

4931.

8383. रसकौमुदी । *Rasa-kaumudī.*

(नाट्यशास्त्रे)

By Śrī-kaṇṭha Kavi.

Substance, country-made paper. 9⅞ × 4¼ inches. Folia, 14–78. Lines 8 on a page. Character, Nāgara of the eighteenth century. Appearance, old and discoloured.

A comprehensive treatise on dramaturgy.

Colophons :—

26A, इति श्रीमन्नाट्यशास्त्रे श्रीकण्ठकविविरचितायां रसकौमुद्यां पूर्व्वखण्डे-विवेकोऽध्यायो द्वितीयः ।

36B, ० पूर्व्वखण्डे प्रबन्धाध्यायो नाम तृतीयः ।

51A, ० वाद्याध्यायस्तुर्थः ।

Adhy. 5 begins :—

सन्तप्तस्वर्णवर्णाम्बर[रुचि]रुचिरो वर्हिपिच्छाढ्यमौलि-
स्वञ्चत्कर्णावतंसीकृतबकुलमद्गण्डयुग्माभिरामः ॥
संयुक्तो गोपबालैर्दिनमणितनयातीरवाणीरभूमौ
नृत्यैर्गीतैर्विनोदैरखिलजनमनोरञ्जकः पातु कृष्णः ॥
नृत्याध्याये पञ्चमे तु नाट्योत्पत्तिस्ततः स्तुतिः ।
रंगदेशस्वारभटी नानादेशोद्भवा नटी ॥
तदंगादि तथा नाट्यं करणाद्यं क्रमाद्ब्रुवे ॥

The fifth chapter comes to stanza 146, but is still incomplete.

4932.

8312. कल्याणकल्लोलः । *Kalyāṇa-kallolaḥ.*

By Giri-dhara under the patronage of Kalyāṇa Dāsa, son of Todara Malla.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 25. Lines, 11–18 on a page. Extent in ślokas, 1,000. Character, Nāgara. Date, Saṃvat 1693. Appearance, old and discoloured. Complete.

Descriptions of nine sentiments.

Beginning :—

श्रीगणेशाय नमः ।

यस्यां मौलिमिलत्-सुधांशुकलया सम्पूर्णविम्बायितं
भालावस्थितलोचनेन सहसा भाभिः सचक्रायितं ।
आवर्त्तायितमाकपर्द्दममरस्रोतःस्वतीधारया
पातु त्रीणि जगन्ति खण्डपरशोः सा ताण्डवाडम्बरिः ॥
जातः श्रीतोडराख्यक्षितिवलयपतिः कोपि मूर्द्धाभि[षि]क्त-
श्रेणी-कोटीरकोटिस्थमणिसहचरी नूनमाज्ञा यदीया ।
यस्याग्रे दण्डनीतिः स्वयमतिचकिता मूर्त्तिमत्याविरास्ते
दासीव भ्रूविभङ्गानमितमतक्षतिर्व्यावृतिव्यग्ररूपा ॥ २ ॥
यो विश्वासनिवासभूरकवरक्षौणीपतेः क्षत्रिय-
श्रेणीमण्डनभूतटण्डनकुलाम्भोधेश्च यश्चन्द्रमाः ।
कारुण्येषु कृतक्रियासु निगमत्यागे प्रतापोदये
शौर्य्ये दानविधौ च येन सदृशः पृथ्व्यां परो नाभवत् ॥ ३ ॥
नीतिस्त्रीमुकुरो जयध्वजनवस्तम्भः प्रतापांशुमत्-
पूर्व्वाद्रिः परिपन्थिभूपतिमहासम्पन्मृगीवागुरा ।
उद्यत्पुण्यलतालवालमतनून्मत्तद्विपालानकं
यः श्रीकेलिनिकेतनं गुणमणिश्रेणीनवीनाकरः ॥ ४ ॥
जम्बूद्वीपगृहप्रकाशनकरी स्वेच्छत्वपाधायिनी
नित्योद्गीर्णमखीनतिः खलजनश्रेणीपतङ्गान्तकृत् ।

गाजीन्द्राकवरक्षितीश्वरमनश्चिंतांधकारापहा
यस्य क्षोणीपतेरराजदधिकं दीपोपमा लेखिनी ॥ ५ ॥
राज्ञो यस्य च कोषकैतवलसन्निर्म्मोकतो निर्गतः
खड्गः कालकरालपन्नगनिभः केषां न भीतिप्रदः ।
येनारातिमहीभुजां प्रशमितो दीपः प्रतापाभिदो
मुक्तः प्राणसमीरणास्खलकितं क्षीरावदातं यशः ॥ ६ ॥
कीर्त्तीन्दुप्रभवः प्रतापदहनावासो जयश्रीजनिः
त्रस्तानेकमहीभृदेकशरणं गोविन्दनिद्राश्रयः ।
उन्मीलन्नवरत्नचारुरनतिक्रान्तप्रमाणस्थिति-
र्वाङ्कर्यस्य समुद्रतुल्यचरितः केषां नवा विश्रुतः ॥ ७ ॥
तस्यात्मजः समजनि प्रथितः पृथिव्यां
धर्म्मैकसेतुररिकाननधूमकेतुः ।
नानाकलाप्रथनकौतुककेलिशाली
कल्याणराय इति लब्धयथार्थनामा ॥ ८ ॥
यस्य प्रज्ञाविवेकप्रभृतिगुणनिधेर्दानपानीयसिन्धो-
रुद्भूतः कोपि चन्द्रस्त्रिभिरपि भुवनैरेषते गीयमानः ।
सोत्तापं शत्रुसंघं समदनतिमिरं कामिनीनां कदम्बं
सानन्दं चार्थिचक्रं सुजनसरसिजं यः प्रसन्नं तनोति ॥ ९ ॥
मेरुः सीदति दुर्गतिर्विलपति क्षोणीतलं मोदते
शेषस्तुष्यति कम्पते जलनिधिर्लङ्काधिपः शङ्कते ।
यस्मिन्नर्थिषु सन्ततं वितरति स्वर्णानि रत्नान्यलं
लज्जन्ते विबुधद्रुमाः सुरगणास्त्रस्यन्ति हृष्यन्ति च ॥ १० ॥
चेतो यस्य पिनाकपाणिचरणाम्भोजेषु भृङ्गायते
बुद्धिर्यस्य निरन्तरेण निरता भूमीसुराराधते ।
प्रत्यर्थिक्षितिपालशोणि[त]रसास्वादे परं लम्पटः
खड्गः खेलति मत्तवारणघटा-कुम्भेषु यस्योद्धतः ॥ ११ ॥
सोऽयं समस्तपृथिवीशगुणोपपन्नः
काव्यानि वीक्ष्य विविधानि च नाटकानि ।

स्वप्रीतये गिरिधरं सुमतं नियुज्य
ग्रन्थं नवं नवरसोल्लसितं तनोति ॥
अत्रोदाहरणश्लोका अनेककविकर्तृकाः
लिख्यन्ते लक्ष्यवस्तूनां लक्षणान्यपि कुत्रचित् ॥

अथ रसोद्देशः ।

5A, इति श्रीमहाराजकुमारश्रीकल्याणदासविरचिते कल्याणकल्लोले शृङ्गारवर्णने नायिकासामान्यतदङ्गवर्णनपरिच्छेदः; 10A, ० शृङ्गारनिरूपणे नायकनिरूपणपरिच्छेदः; 13B, ० विप्रलम्भपरिच्छेदः; 17A, ० सम्भोगवर्णन-परिच्छेदः; 19B, ० शृङ्गारवर्णनपरिच्छेदः; 19B, ० हास्य(स)रसवर्णनपरिच्छेदः; 20A, ० करुणरसवर्णनपरिच्छेदः; 20B, ० रौद्ररसवर्णनपरिच्छेदः; 21B, ० वीररसवर्णनपरिच्छेदः; 22A, वीभत्सरसवर्णनपरिच्छेदः; 22B, अद्भुत-रसवर्णनपरिच्छेदः; 25B, इति शान्तरसवर्णनपरिच्छेदः ।

इति श्रीमहाराजकुमार०. कल्याणकल्लोलः समाप्तः

The work ends :—

कीर्त्तिस्वर्गतरङ्गिणी हिमगिरिर्विद्यानटीरङ्गभूः
लावण्यामृतभाजनं रसिकतावल्लीरसालद्रुमः ।
कान्तापाङ्ग-मृगस्थलीतरुणता लक्ष्मीविलासाम्बुजं
जीयाद्विश्वविभूषणं नरपतिः कल्याणदासाभिधः ॥ २० ॥
औदार्य्यैकनिधिः स्मरप्रतिनिधिः सौजन्यपाथोनिधिः
माधुर्य्या[दि]विधिः क्षमापरनिधिर्विद्याविचारावधिः ।
वैदग्ध्यस्य निदानमादिसदनं बुद्धेर्न यस्याकरः
शौर्य्यस्य प्रभवश्चिरं विजयते कल्याणभूमीपतिः ॥ २१ ॥
कीर्त्तिः सुरसरित् कापि जाता कल्याणभूभृतः ।
विमलीकृत्य या विश्वं गाहते चतुरम्बुधीन् ॥ २२ ॥
कल्याणक्षितिपालस्य यशः पारदमुत्तमं ।
स्थिरीभूय प्रतापाग्नौ सुवर्णं कुरुते जगत् ॥ २३ ॥
अत्र रसा नवभेदा भक्त्या सहिता निरूपिता[ः] कुतुकात् ।
यत्राभिरुचिर्येषां(षां) मनसा तं भावयन्तु ते रसिकाः ॥ २४ ॥

श्रीगिरिधरेणायं कल्याणच्छितिपाज्ञया (पतिया) ।
कृतः कल्याणकल्लोलः सतां भवतु शर्म्मणे ॥

The Post Colophon Statement:—

श्रीरस्तु ॥ संवत् १६६३ वर्षे भाद्रपदे मासे सिते पक्षे पूर्णिमायां मङ्गलवासरे अद्येह ब्रह्मपुरवास्तव्य पातिसाह साहजाहराज्ये लिखितं काश्यां पुस्तकमिदं नारायणेनात्मनः ।

यादृशं पुस्तकं दृष्टं तादृशं लिखितं मया ।
यदि शुद्धमशुद्धं वा मम दोषो न दीयतां ॥

4933.

3027. रसमीमांसा सटीका ।

Rasa-mīmāṃsā with a commentary.

Rasa-mīmāṃsā, a useful treatise on poetic sentiments, consisting of 113 verses, by Gaṅgārama surnamed Jaḍin; with a commentary called Chāyā by the same author, written above and below the text.

For the MS. and the works see L. 4021 and 4022, the text is noticed in L. 4021 and the commentary in L. 4022. For the works see also I.O. Catal. No. 1206. Eggeling gives the number of the verses as 114, but in our manuscript it is 113.

4934.

8162. चतुरचिन्तामणिः । *Catura-Cintāmaṇi.*

By Gaṅgā-dhara Miśra, son of Miśra Sandoha.

Substance, country-made paper. 10 × 5 inches. Folia, 6–143 of which, again, 54–66 and 110–114 are missing. Lines, 10 on a page. Extent in ślokas, 2,900. Character, Nāgara of the seventeenth century. Appearance, discoloured. Incomplete.

A work on poetic sentiments *and* styles.

Colophons :—

13B, इति श्रीमन्मिश्रसन्दोहात्मज-श्रीगङ्गाधरविरचिते चतुरचिन्तामणौ सम्भोगशृङ्गारे नायकस्वरूपनिरूपणं नाम प्रथमः प्रकाशः ; 25B, ० स्वकीयास्वरूपनिरूपणं नाम द्वितीयः प्रकाशः ; 36B, ० सम्भोगाख्यशृङ्गारे सर्व्वाङ्गसुन्दरीवर्णनं नाम तृतीयः प्रकाशः ; 48B, ० परकीयोपपत्तिनिरूपणो नाम चतुर्थः प्रकाशः ; 53A, ० वैशिकप्रकरणनिरूपणं नाम पञ्चमः प्रकाशः ; 59B, ० नायिकाष्टावस्थानिरूपणो नाम षष्ठः प्रकाशः ; 61A, ० सखीनिरूपणो नाम सप्तमः प्रकाशः ; 63B, ० विप्रलम्भशृङ्गारे पूर्व्वानुरागनिरूपणो नामाष्टमः प्रकाशः ; 70A, ० माननिरूपणो नाम नवमः प्रकाशः ; 71B, ० प्रवासनिरूपणो नाम दशमः प्रकाशः ; 73B, ० करुणात्मकशृङ्गारनिरूपणो नाम एकादशः प्रकाशः ; 85A, ० विप्रलम्भशृङ्गारनिरूपणो नाम द्वादशः प्रकाशः ; 91A, ० सम्भोगशृङ्गारे चतुर्विंशतिहाराद्यलङ्कार-षोड़शप्रसाधन-द्वादशाभरणनिरूपणो नाम त्रयोदशः प्रकाशः ; 100B, ० सूर्य्यास्तमनतमस्तुषारकिरणोदयपानगोष्ठीरजनीरतादिक्रीड़ा-प्रभातसूर्य्योदयसम्भोगाविष्करणादिवर्णनो नाम चतुर्द्दशः प्रकाशः ; 124B, ० हास्यकरुणरौद्रवीरभयानकबीभत्साद्भुतशान्तरसनिरूपणो नाम षोड़शः प्रकाशः ; 139A, ० त्रिविधभावनिरूपणो नाम सप्तदशः प्रकाशः ; 143A, ० कौशिक्यादिरीतिनिरूपणो नाम अष्टादशः प्रकाशः । इति चतुरचिन्तामणिपुस्तकं समाप्तं ।

It ends :—

शृङ्गारहास्यभूयिष्ठः करुणाभास इष्यते ।
बीभत्सोद्भुतशृङ्गारी बीभत्साभास उच्यते ॥
अन्येष्वपि रसेष्वेते दोषा वर्ज्ज्या मनीषिभिः ।
यत्सम्पर्कान्न यात्येव काव्यं रसपरम्परां ॥

4935.

5089.

Substance, country-made paper. 14×2 inches. Folia, 8. Lines, 5 on a page. Character, Bengali of the early nineteenth century. Appearance, old and discoloured. Incomplete at the end.

4936.

8267. जातिमाला । *Jāti-mālā.*

By Soma-nātha.

Substance, country-made paper. 10 × 4 inches. Folia, 4. Lines, 12 on a page. Extent in ślokas, 144. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

On different classes of *Nāyikā.*

Beginning :—

श्रीगणेशाय नमः ॥

आर्य्यासूनुसमानं प्रणम्यमानं धरासुरैः प्रवरैः ।

भाम्याम्बयाप्तमुत्तलमालं वदं कलयते ॥ १ ॥ (?)

It contains 52 ślokas.

1A, इति मुग्धाजातिः; 1B, इति मध्याजातिः; इति प्रगल्भाजातिः; 3B, इति मिश्राजातिः; प्रोषितपतिका; खण्डिता; कलहान्तरिता; विप्रलब्धा; उत्का; वासकसज्जा; 4A, अभिसा[रि]का ।

इत्यष्टौ नायकाः (?)

Colophon :—

इति श्रीसकलकलोपनाममौद्गलि-सोमनाथविरचिता जाति-माला समाप्तः ।

The work ends :—

उमेशगुरुपाद-मत्कमलमालभारी हृदि

प्रमोदवति मौद्गलिः कलितसोमनामा कविः ।

प्रसादयितुमर्पयद् गुणिजनाय जातिस्रजं

नितान्तमृजुचेनवां स्वसुमनोलताभ्युद्गतां ॥

4937.

8309. शृङ्गारबिन्दुः । *Śṛṅgāra-binduḥ.*

Substance, country-made paper. 11 × 4½ inches. Folia, 8. Lines, 9 on a page. Extent in ślokas, 160. Character, modern Nāgara. Appearance, fresh. Complete.

Beginning :—

श्रीगणेशाय नमः ।

अथ शृङ्गारबिन्दुः ॥

कालिन्दीकूलकादम्बमूले संश्लिष्य राधिकां ।
वादयन् मधुरं वेणुं वनमाली मुदेऽस्तु वः ॥ १ ॥
कर्पूर इव दग्धोऽपि शक्तिमान् यो जने जने ।
नमोऽस्त्ववार्थवीर्याय तस्मै मकरकेतवे ॥ २ ॥

End :—

नपुंसकमिति ज्ञात्वा प्रियायै प्रेषितं मनः ।
तत्तु तत्रैव रमते हताः पाणिनिना वयं ॥ १२५ ॥

Colophon :—

इति श्रीशृंगारबिंदुः समाप्तः ।

Post Colophon :—

(In a later scribbling hand) संवत् १९३६ आश्विनांत-
र्गतपुरुषोत्तममास शुक्लपक्षे षष्ठ्यां पूर्णः लिखवाया गणेशराम व्यासने
रसिकजनानन्दार्थं ।

4938.

3755. पत्रकौमुदी। *Patra-kaumudī.*

By Vara-ruchi.

Substance, country-made paper. 16½ × 3 inches. Folia, 12. Lines, 7 on a page. Character, Bengali of the eighteenth century. Appearance, dilapidated. Incomplete at the end.

A work on letter-writing, said in the introductory verses to have been composed by Vara-ruci under the patronage of Vikramāditya (?). See L. 347.

The topics after those given by Rājendra-lāla are:—

3B, राजप्रशस्तिः; 7A, मन्त्रिप्रशस्ति; 7B, गुरुप्रशस्ति, भार्य्यायाः स्वामिप्रशस्तिः, भार्य्यां प्रति प्रशस्तिः, पितरं प्रति प्रशस्तिः; 8A, पुत्रं प्रति प्रशस्तिः, सन्न्यासियतिप्रशस्तिः, भृत्यप्रशस्तिः; अरिप्रशस्तिः, विवेकिनां प्रशस्तिः; 8B, अथ उत्थाप्याकाङ्क्षापत्रलिखनप्रकारः, अथ उभयाकाङ्क्षापत्रलिखनप्रकारः; 9A, अङ्कसङ्केतेन अङ्कपल्लवभाषया पत्रलिखनप्रकारः; अथ हिन्दुस्थानिभाषया पत्रलिखनप्रकारः; अथ किञ्चिद्यवनभाषापत्रलिखनप्रकारः; 9B, अथ गुर्ज्जर-भाषया पत्रलिखनप्रकारः; 10A, अथ महाराष्ट्रभाषया पत्रलिखनप्रकारः; 10B, अथ पत्रप्रमाणादिलक्षणानि; अथ पत्रस्य कोणादिच्छेदने लक्षणानि; 11A, इति पत्रकौमुद्यां पत्रलक्षणपरिच्छेदः; अथ पत्र-नविच-लक्षणम्; 11B, अथ कुर्फियालक्षणम्; 12A, इति पत्रकौमुद्यां चतुर्विधराजलेखकलक्षण-परिच्छेदः; अथ कीर्त्तिवर्णनश्लोकाः; 12B, अथ प्रीतिश्लोकाः।

Authorities consulted:—

10B, राजनीतिचिन्तामणि, राजनीतिरत्नावली; 11A, पद्यकादम्बरी-ग्रन्थे, राजनीतिचन्द्रिका।

4939.

5171. *The Same.*

Substance, country-made paper. 14 × 3 inches. Folia, 8. Lines 6 on a page. Extent in ślokas, 120. Character, Bengali of the nineteenth century. Appearance, discoloured. Fragment.

A letter-writer.

Colophon :—

इति पत्रकौमुदी समाप्ता ।

For the work see L. 347.

4940.

3026. प्रशस्तिकाशिका । *Praśasti-kāśikā.*

By Sambhu-deva, a disciple of Brahmānanda.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{4}$ inches. Folia, 20. Lines, 10 on a page. Extent in ślokas, 600. Character, Nāgara of the early eighteenth century. Appearance, discoloured. Incomplete at the end.

A Letter-writer.

Beginning :—

नत्वा गणपतिं देवं सर्व्वविघ्नविनाशनम् ।
गुरुं च करुणानाथं ब्रह्मानन्दाभिधानकम् ॥ १ ॥
प्रशस्तिकाशिका दिव्या शंभुदेवेन लिख्यते ।
सर्व्वेषामुपका(ग)राय लेखनाय सुधीमताम् ॥

4941.

10739. वीरविरुदावली । *Vīra-virudāvalī.*

By Maithila Raghu-deva Misra.

Substance, Nepalese paper. 10 × 5 inches. Folia, 23. Lines, 10–12 on a page. Extent in ślokas, 500. Character, modern Nāgara in a Nepalese hand. Appearance, old and discoloured. Complete.

Epithets applicable to a heroic king. On the obverse of the first leaf :—

श्रीसंवत् १८८८ शाम ६ । वीरविरुदावलीयं ।
श्रीनीलग्रीवशर्म्मणः ॥

Beginning :—

कलकंकणालंवितचंदनचुंवितचारुचतुर्भुजभीमवल्ले
हिमशैलशिखखण्डिनि वैरिविखण्डिनि कुण्डलमण्डितगण्डतले ।
दलदंजनगंजिनि भयभरभंजिनि मंजुलमणिमयमुकुटवरे
पंचाननचारिणि शशधरधारिणि जय जय जननि जयंति परे ॥

\+ \+ \+ \+ \+ \+

जय घनचारुचिकुरचपलारुचिचंपकसुमुकुट-
वैरिवलितनवकैरवकंपक-गुणिगणशालिकनक-
सदृशालिक-रोचनमृदुकुरुविंदविदलदरविंद
विलोचन, etc., etc.

The MS. ends :—

हलधरसमनय क्षमतम जय जय ॥
वीराक्षमालाविरुदं ।
जीव श्रीवरवीर वत्सरशतं प्रत्यर्थिपृथ्वीपति-
प्राणप्रीणनधीन-पन्नगपतिप्रस्पर्द्धिकौक्षेयकः ।
नीहारद्रुमहारविद्रवपटुत्वत्कीर्त्तिरुत्कीर्त्त्यतां

\+ \+ \+ \+ (?)

श्रीविश्वेश्वरमिश्रतः कुमुदिनीदेवी कुमारं कुला-
लंकारं समवाप यं गणपतिं गौरी गिरिशादिव ।
दौहित्रोऽच्युतचक्कुरस्य कृतिनः श्रीहारिताम्नान्वय-
श्रेष्ठोसौ रघुवालकः कविपतिर्वैदेहभूमण्डनः ॥
विद्याहृद्यमुखं महीपतिसखं श्रीबुद्धिनाथं ततो
लक्ष्मीदेवकुलाधिनाथसहितं श्रीमोहनं मोहनं ।
नत्वा श्रीहरिदेवदेवजनुषं ज्येष्ठान् वयोभिर्गुणैः
कृत्वेमां विरुदावलीमिह सदानन्देऽनुजे न्यस्तवान् ॥

The author's father was Viśveśvara, mother Kumudinī, mother's father Acyuta, family Hāritāmra, country Videha, and class-friend Buddhi-nātha. The work was dedicated to the author's younger brother Sadānanda.

Colophon :—

इति श्रीमैथिल-रघुदेवविरचिता वीरविरुदावली संपूर्णा ॥

4942.

2870. प्रशस्तिकाप्रकरणम् *or* प्रशस्तिविधिपरम्परा ।

Praśastika-prakaraṇam or *Praśasti-vidhi-paramparā.*

Substance, country-made paper. 9 × 3½ inches. Folia, 5. Lines, 7 on a page. Extent in ślokas, 80. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

Colophon :—

इति प्रशस्तिविधिपरम्परा समाप्ता ।

A letter-writer.

It begins :—

अथ प्रशस्तिकाप्रकरणम् ।

तत्र प्रशस्तिनाम्नः पूर्वं श्रीशब्दसंख्यानियम उक्तोऽभियुक्तैः ।

षड्गुरोः स्वामिनः पञ्चेत्यादि ।

4943.

2365. प्रशस्तिप्रकाशिका । *Praśasti-prakāśikā.*

Substance, country-made paper. 9½ × 4 inches. Folia, 5. Lines, 9 on a page. Extent in ślokas, 100. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete.

A letter-writer.

It begins :—

अथ प्रशस्तयः ।

तत्रादौ प्रशस्यनाम्नः पूर्व्वं श्रीशब्दसंख्यानियमसंप्रदायः ।

षड्गुरोः स्वामिनः पञ्च द्वे भृत्ये द्विगुणा रिपौ ।
श्रीशब्दानां त्रयं मित्रेष्वेकैकं पुत्रभार्य्ययोः ॥

अथ साधारणप्रशस्तिः ।

स्वस्तिश्रीमत्सुहृत्त् श्रुतिरपि मघवाकरार्य्यकर्णौरुदारः
माधुर्य्यस्यैव धारा गिर इह विदुषामेष येषामशेषां ।
पायं पायं सहस्राम्बुजदलनयनैः किं च ना नारचर्य्या
चातुर्य्यं तेषु चैके नृपमुकुटमणिद्योतिताङ्घ्रिद्वयेषु ॥

(1A) भास्करस्यैते, कपोरप्येतौ ; (1B) प्रस्तावचिन्तामणेः ; (2A) विश्वेश्वरस्यैतौ ; (3A) भास्करस्यैतौ ; (4A) अथ हिन्दुतुरुष्कसाधारणप्रशस्तिः ॥

जय जय जितशस्त्रप्रशस्तप्रतापाभिभूतारिभूपालनाम्यत्स्खलन्मौलिमल्लीमतल्लीसमुत्फुल्लमालोल्लसत्सौरभप्रोल्लासद्भृङ्गमत्ताङ्गना-पुञ्जगुञ्जारवोज्जृम्भदङ्घ्रिद्वया-म्भोजचञ्चन्नखप्रेङ्खदंशुच्छटाकेसरासङ्गरङ्गासनाभाभरभ्राजदभ्यर्णकर्णपटलाटोत्कल-द्राविड़ाभीर-गम्भीरधानूर-तैलंग-कालिंग-काश्मीर-काशी-कुरुक्षेत्र-पाञ्चाल-पञ्जाव-जम्बू-गया-वङ्ग-गौगङ्ग-हैव-त्रिगर्त्तोतिमानर्त्त-भाराधरापीड़पीडापहारिन्, etc., etc.

4944.

8750. **प्रशस्तिः सटीका ।** *Praśasti with a commentary.*

Letter-writer with a commentary.

Substance, country-made paper. 13 × 5 inches. Folia, 7. Lines, 14 on a page. Tripātha form. Character, Nāgara. Appearance, fresh. Incomplete.

Incomplete. Anonymous. Letter-writer.

Letter-writers quoted are given below :—

विश्वेश्वरचक्रवर्त्ती, प्रस्तावचिन्तामणि, पाराशर, भास्कर, प्रधान, सार्व्वभौम, कालिदास ।

ADDENDA.

4316.

7576. **षट्कारकम् ।** *Ṣaṭ-kārakam.*

By Mahopādhyāya Ratna-pāṇi-

Substance, country-made paper. 10 × 5 inches. Folia, 3. Lines, 17 on a page. Extent in ślokas, 130. Character, Jaina Nāgar. Date Saṃvat 1897. Appearance, discoloured. Complete.

The Maṅgalācaraṇa and the object of the work:—

श्रीगणेशाय नमः ॥

शिवेन साकूत(ः)विलोकितायाः भावोदय(ः)प्रस्खलदंचलायाः ।

लज्जाकुलाया नमिताननायाः पायादुमायाः मनसोऽनु(म्)बंधः ॥ १ ॥

यस्माज्जनानामपि देववाण्याः प्रागल्भमाविर्भवतीह शीघ्रं ।

तद्ग्रंथमिन्त्याचन्समर्थपूर्णां तनोति कृष्यन्निव रत्नपाणिः ॥ २ ॥

षटकारकाणि तन्यंते शिशूनां ज्ञान (ज्ञानशुश्रूषिनां) सिद्धये ।

यद्यथाभ्यामनादेवं तावदुक्ता भवंतीह(ः) ॥

2B, इति श्रीमहोपाध्याय(ः) श्रीरत्नपाणिकृतायां संस्कृतायां षट्कारक-प्रथमा प्रक्रियाः वद्याः ।

अथोपपदविभक्तयस्तन्यं (न्य)ते ।

Colophon:—

ईति श्रीमहोपाध्याय-श्रीरत्नपाणिना कृतं षट्कारकं प्रतिज्ञानाय पुस्तकमसमाप्तोयं ।

Post Colophon:—

संवत् १८९७ मा मिति वैशाषशुक्लपक्षे तिथौ ८ आदित्यवारे लिषितं रामनाथेन पठनार्थं वनेड़ामध्ये ।

4333A.

4171. वैयाकरण-सिद्धान्त-मञ्जूषा ।

Vaiyākaraṇa-Siddhānta-Mañjūṣa.

By Nāgeśa Bhaṭṭa.

With a Commentary called Mañjūṣa-Kuñcikā

By Kṛṣṇa Mitra.

Substance, country-made paper. $13\frac{3}{4} \times 5\frac{1}{4}$ inches. Folia, 384. Tripātha form. Character, Nāgara. Appearance, fresh. Complete.

It is a work on the philosophy of grammar.

Beginning of the text:—

नागेशभट्टविदुषा नत्वा साम्बं शिवं लघु ।
वैयाकरण-सिद्धान्त-मञ्जूषेषा विरच्यते ॥

तत्र वाक्ये स्फोटो मुख्यः लोके तस्यैवार्थबोधकत्वात् तेनैवार्थ-समाप्तेश्च । तदुक्तं न्याय-भाष्यकृता, पदसमूहो वाक्यमर्थ-समाप्ताविति ।

Beginning of the Commentary:—

ॐ श्रीरामाय नमः ।

मञ्जूषाकुञ्चिका-शिल्प-शाब्दब्रह्मसमुच्चयः ।
दिश दिशेति दिश्यान्तः शर्म शाश्वतिकं परम् ॥

नागेशेति भटतीति भट्टः वाग्मी, भटपरिभाषणे तन् प्रत्ययः । मञ्जतीति मञ्जूषा इत्यादि ।

The text ends thus:—

क्वचित् साक्षात् क्रियाया एव परावरयोगः यथावैमांसमिति विग्रहश्चाविकशब्दादुत्पत्तिरित्यत्र तत्र विग्रहो विभिन्नत्वेन ज्ञानं तदुक्तं कालिकी अविकशब्दावधिका प्रत्यय-कर्तृका उखतिरित्यर्थः । परत्वादिकमत्र लोक-व्यवहारादेवद्यिकमित्यन्यत्र विस्तरः ।

The last Colophon of the text :—

इति कृदर्थविचारः ॥

The Commentary ends thus :—

प्रकृत्यर्थादिविभागस्यातात्त्विकत्वादाह वैवक्षिकमिति अपो [ह]
द्वारा-अन्वयेनैव शास्त्र-प्रवृत्तेः ॥

The last Colophon of the Commentary :—

इति श्रीमदेवा(?)दत्तात्मज-रामसेवकसूनुनाचार्यकृष्णमित्र-
कृतायां मञ्जूषाकुञ्चिकायांकृदर्थविचारः ।

4595A.

7626. उणादिव्युत्पत्तिः । *Uṇādi-vutpattiḥ.*

Substance, country-made paper. 10¼ × 4¾ inches. Folia, 28. Lines, 11 on a page. Extent in ślokas, 600. Character, modern Jaina Nāgar. Appearance, fresh. Complete.

The Maṅgalācaraṇa and the object of the work :—

श्रीगणेशाय नमः ।
विधाय गुरुपादयोः प्रणतिमार्त्तदुःखच्छिदो-
र्यथामति विरच्यते विवरणं ह्युणादे कृति ।
समस्तबुधसदृशा प्रथितमेतदेतु त्वरा (?)
परोपकृतिहेतुकं यदि समस्तमोदप्रदं ॥

It ends :—

इत्युणादिप्रयोगाणां व्युत्पत्तिर्बुधसम्मता ।
अर्थानुसारतो ज्ञेया कर्तृचापल्यमुद्गग(गु)ता । (?)

4611A.

7609. उपसर्गार्थसंग्रहः । *Upasargārtha-saṃgrahaḥ.*

By Kṛṣṇācārya.

Substance, country-made paper. 10 × 5 inches. Folia, 2. Lines, 8, 9 on a page. Extent in ślokas, 30. Character, Jaina Nāgara. Appearance, discoloured. Complete. Date, Saṃvat 1907. With internal notes.

Beginning:—

ॐ नमः ।

प्रादिकर्म्मणि दीर्घेषे भृशसंभवतृप्तिषु ।

वियोगशुद्धिशक्तीच्छाशान्तिपूजाग्रदर्शने ॥

End:—

कृष्णाचार्य्यै[ः] कृता[ः] श्लोका उपसर्गार्थसंग्रहे ।

आङिच्छाभयव[ा]क्येषदर्थाश्लेषादिकर्म्मणि ॥

बंधने(ण)(अ)भिविधौ शाख्यकक्षसामीप्य-संश्रये ।

अभिमंत्रनिवृत्त्याशादानानुभवविस्मये ।

प्रतिष्ठादेशमर्य्यादास्पर्द्धामुख्येऽर्द्धकर्म्मणि ॥

श्रत् श्रद्धादौ अन्तर् मध्यादौ आविर् प्राकट्यादौ । २५ ।

Colophon:—

इति पंचविंशति उपसर्गाः संपूर्णाः

Adding निस् दुस् श्रत्, अन्तर and आविस the number of prefixes has been increased to 25.

Post Colophon:—

संवत् नयपूरणनारदेन्दुवत्सरे (१९०७) ज्येष्ठशुक्लत्रयोदश्यां तिथौ रविपुत्रवासरे लि मुनि अबीरकलानिधिना इमौ दलयुगलौ स्वस्मृतिहेतवे भद्रं भूयात् श्रीरस्तुतराम् ॥

In a small hand:—

ज्ञानं पंचविधं प्रोक्तं...., etc., etc. श्रीपादलिप्ते नगरे ॥

4611B.

7260. उपसर्गार्थः । *Upasargārthaḥ*.

Substance, country-made papor. $10\frac{1}{2} \times 5$ inches. Folium, one. Lines, 12, 9. Character, modern Nāgara. Appearance, fresh. Incomplete.

Beginning:—

"अथोपसर्गार्था लिख्यंते" प्र—आदिकर्म्मादीर्गाम्भृशार्थैश्वर्य्य-संभवियोगनियोग-तृप्ति-शुद्धि + शक्ति-शान्ति-पूजा-ग्रहदर्शनेषु etc., etc.

4614A.

7046.

Substance, country-made paper. 9¾ × 4½ inches. Folium, one. Written in a very small, neat hand. Lines, 39, 40. Character, Jaina Nāgara of the eighteenth century. Appearance, discoloured.

A vernacular work on Sanskrit grammar, the object of which is stated in Sanskrit.

Maṅgalācaraṇam :—

प्रणम्य परमात्मानं बालधीवृद्धिसिद्धये ।
अर्थकालवचो लिंगविभक्तीनां विभागतः ॥
कारकाणां तथोक्तानां प्रत्ययानामनुक्रमात् ।
षट्प्रकारसमासानां शब्दानां च सहेतुकं ॥
शब्दशास्त्रोपयोगाय करिष्ये संग्रहं नवं ।
षट्पदी ॥

Beginning :—

तत्र त्रिणि अर्थ कहिइं केहा त्रिणि अर्थ १ अन्यदर्थ २ युष्मदर्थ ३ अस्मदर्थ । जे वस्तु नाम लेई बोलावीइं ते अन्यदर्थ इत्यादि ।

1B, हवसमास कहिइं समास स्यो कहिइं जे शब्दनो एकं वो जो द्विवों ते समास कहिइं ते के छ समास । पहिलु द्वंद्व समास । बीजो तत्पुरुष त्रिजो कर्म्मधारय । चोथो बहुव्रीहि । पांचमो द्विगु । छठो अव्ययीभाव समास इत्यादि ।

It ends abruptly in the declension of the base of नदी.

4617A.

7666. संस्कृतमंजरी । *Sanskrit-mañjarī*.

Substance, country-made paper. 9¾ × 4½ inches. Folia, 4 of which the first is missing. Lines, 15 on a page. Character, Jaina Nāgar. Date, Saṃvat 1845. Appearance, discoloured.

It contains short and simple sentences on conversation for a beginner of Sanskrit.

Colophon:—

इति संस्कृतमंजरी समाप्ततामगमत् ।

Post Colophon:—

संवत् १८४५ रा कार्त्तिक सुदि ५ लिः कः हरकर्णेन ग्राम कुरलायां मध्ये ।

4691A.

7458. **अभिधानचिंतामणिः ।** *Abhidhāna-cintāmaṇiḥ.*

Being the first or synonymous part of Hema-candra's dictionary.

Substance, country-made paper. 9 × 4 inches. Folia, 13–50. Lines, 13 on a page. Character, Jaina Nāgar. Date Saṃvat 1773. Appearance, fresh. Incomplete in the beginning.

Well-known and often printed.

The first and the second kaṇḍas are lost in the missing leaves. K. III ends in 31B; IV and V end in 45A, VI ends in 50B. See Catalogue No. 4590.

Last Colophon:—

इत्याचार्य्य-श्रीहेमचन्द्रविरचितायां अभिधानचिंतामणौ नाममालायां सामान्यकाण्डः षष्ठः सम्पूर्णः ।

Post Colophon:—

संवत् १७७३ वर्षे माघ सुदि ८ दिने श्रीपूनिमगछे भट्टारक पुरन्दरभट्टारक श्री १०८ श्रीगुणचन्द्रसूरीश्वराणां तच्छिष्यभत्र कल्याणचंदसूरिणा लेखि प्रतिरियम् शिष्य भीमचन्द्रपठनार्थम् ॥

4716B.

7470.

Substance, country-made paper. 10 × 4½ inches. Folia, 7. Lines, 9 on a page. Character, Jaina Nāgar of the eighteenth century. Appearance, good. With interlineal notes.

Two works combined.

I.

2B, इति श्रीएकाक्षरी नाममाला संपूर्णा ॥

Beginning :—

विश्वाभिधानकोशानि प्रविलोक्य प्रकाश्यते ।
अमरेण कवीन्द्रेणैकाक्षरीनाममालिका ॥
अः कृष्णः आः स्वयम्भूरिः काम ईः श्रीरुरीश्वरः ।
ऊरी(र) रक्षणम् ऋट ॠः लोपे देवदानवमातरौ ॥

End :—

क्षः क्षत्रे रक्षसीत्युक्ता माला प्राक् सूरिसम्मता ।
+ + मेकार्थनानार्थे + + + + + + + + + ॥

II.

7B, इत्येकाक्षरी मातृकानाममाला सौभरिकृता सम्पूर्णा ।

Post Colophon :—

लिखतं, मुनिप्रमोदविजयेभीः स्वाधीनेन ॥

Beginning :—

प्रणम्य सुधिया नाथं देवदेवं रमापतिं ।
एकार्थनाममालां तु कुर्वे चेतःप्रसादिनीं ॥
अः कृष्णः प्रङ्करो अच्छा प्रक्र[:] सोमोनिलोनलः ।
सूर्य्यः प्राणो जनः कालो वसन्तः प्रणवः सुखी ॥

End :—

क्षौ यंजो धरणी धत्री क्षं क्षेत्रं क्षं पयो मधु ॥
+ + + + + + + + ... सौभरिणा कृता ।
सा श्रुता गिरभात्यस्तु(?) विद्वच्चेतःप्रसादिनी ॥

4716C.

7384.

Substance, country-made paper. 10 × 5 inches. Folia, 8. Lines, 9 on a page. Character, modern Jaina Nāgar. Date, Saṃvat 1897. Appearance, fresh.

Two dictionaries of monosyllables used as words with interlineal notes.

I.

By Amara (consisting of 20 verses).

Beginning:—

अर्हं नमः ।

विश्वाभिधानकोशानि प्रविलोक्य प्रकाश्यते ।
अमरेण कवीन्द्रेणैकाक्षरी नाममालिका ॥
अः कृष्णः आः स्वयम्भूरिः काम ईः श्रीरुरीश्वरः ।
ऊरक्षणमृ-ऋ चेये देवदानवमातरौ ॥

End:—

2B, सा लक्ष्म्यां ह्रो निपाते च हस्ते दारुणि स्पृलिनि(नौ) ।
क्षः क्षत्रे रक्षसीत्युक्ता माला प्राकसूरिसंमता ॥
नाम्नामेकार्थनानार्थैकाक्षराणामियं मया ॥

Colophon:—

इति श्रीएकाक्षरी नाममाला संपूर्णा(र्णं) ।

II.

(Consisting of a century of verses.) By Saubhari.

Beginning:—

प्रणम्य सुधिया नाथं देवदेवं रमापतिं ।
एकार्थनाममालां तु कुर्व्वे चेतःप्रसादिनीं ॥
अः कृष्णः शंकरो ब्रह्मा शक्रः सोमोऽनिलोऽनलः ।
सूर्य्यः प्राणो जनः कालो वसंतः प्रणतः सुखी ॥

End:—

क्षः प्रायुक्तः ये माला (?) शाब्दी सौभरणी(?) कृता ।
सा श्रुता गिरभावात्तु विदश्चेतःप्रसादिनी ॥ १०० (?)

Colophon:—

इत्येकाक्षरी मातृकानाममाला सौभरिकृता संपूर्णां ॥